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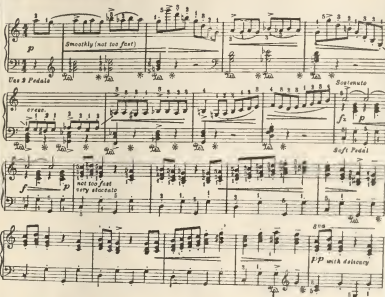
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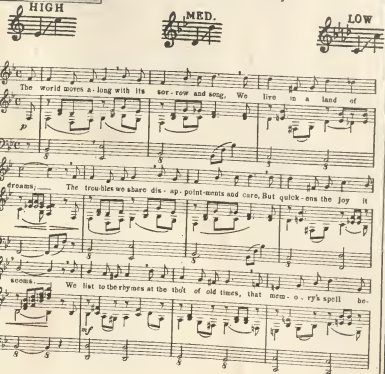
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THE ETUDE

SEPTEMBER, 1919

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A Friendly Circle

THE privilege of editing THE ETUDE for twelve years has been a real joy to the present editor. Best of all has been the splendid friendly spirit displayed by our thousands of readers who write to us continually. Nearly every letter contains a message of inspiration and appreciation. We intend in future issues to print a few of these letters that come to us commenting upon various features in THE ETUDE and comparing experiences in the field. We value this spirit of friendship as one of our greatest assets. Our readers know that we have a genuine desire to help them in every possible way and we know that they are willing to go out of their way to help THE ETUDE and bring more friends to it.

American Symphony Orchestras

WITHIN the last decade, American Symphony orchestras have developed so remarkably, and European orchestras have suffered so greatly because of the war, that we may be exceedingly proud of our present standing in the musical world. The very fine orchestra, which the French Government sent over to us last spring, was heard with delight in all parts of the country, but it did not surprise us, because America has already become accustomed to as fine orchestral playing as may be heard anywhere in the world.

It seems highly necessary that a conductor should be with an orchestra for some considerable length of time in order to bring about the best results. The element of personality and individuality play large rôles. The Philadelphia Orchestra, at the end of the first year of Mr. Stokowski's highly successful engagement, showed advance, but it was nothing to the Philadelphia Orchestra of to-day. Mr. Stokowski has made the orchestra his orchestra, and he is best known throughout the musical world for his achievements with this orchestra. Let us hope that Mr. Gabriilowitch, Mr. Damrosch, Mr. Monteux, Mr. Stock, Mr. Stransky, Mr. Bodansky, Mr. Zach and others may continue long in their present posts, that they may work constructively for the orchestras which they direct.

Did It Pay?

"Pop" spent a lot of the principal he and "Mom" were saving up for their old age, to "train" "daughter's" voice. It cost about \$3800, that two years in New York, London and Paris. Thirty-eight hundred dollars at 5% yields \$190.00 a year—and there was a time when \$190.00 would go a long way on the farm.

"Daughter" came back and sang. But somehow New York was not staggered. Indeed, the one and only paper that did realize the fact gave six lines of eight-point type to the artistic event.

The voice that was so sweet and pure when heard over the brass rail in the little church at "the corners" sounded like a thin thread in the great New York Hall. The critics winked, yawned, and went out before the program was half through. "Daughter's" teachers had done their work well, but the voice at best was a small voice; and "daughter" wept on "Mom's" shoulder, went home and joined the choir.

"Pop" and "Mom" struggled and "scrimped" along a few years, living on a little less. Then they died.

"Daughter" married a "resl nice young fellow," who dressed finely and had the "route" for all the drugs and candies sold in the general stores in the county. They lived well,

and when the three little ones came "daughter" gave up her place in the choir and sang lullabies to the babies.

The husband was killed in an automobile accident. The insurance he left was barely enough to keep the house rent paid. Of course "daughter" started to teach. Teaching was her one money-earning accomplishment. Soon she moved to the adjoining city and opened a "studio." People liked her, and she worked hard. At the end of two and one-half years she found that her income was over fifteen hundred dollars a year—that is, her profit.

What did \$3800 earn at 5%? Wasn't it \$190 a year? Did it pay? Can't you hear old "Pop," somewhere in the great beyond, chuckling, "Well, darter, I guess that was a pretty good investment, after all."

The Philadelphia Convention

THE coming convention of the Music Teachers' National Association, at Philadelphia, Dec. 29, 30, 31, is attracting wide attention among the active music teachers in all parts of the country who see the advantages of this important gathering of leading educators in music. It should be a matter of pride with every American music lover that the teacher-body of our country has supported an organization of this kind which has survived FORTY-THREE YEARS.

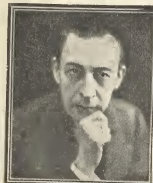
The Association was begun when Grant was President of the United States. The electric light and the typewriter were just beginning to startle the world with their possibilities. Aerial and submarine navigation, the X-Ray, Radium, to say nothing of wireless telegraphy and telephony, were still the dreams of mistrusted enthusiasts. Jules Verne still had a monopoly upon the territory of imagination. Practically all of Africa and much of South America were still dark continents. The population of the United States is over double what it was when the M. T. N. A. was founded. Our wealth is said to be nearly ten times as great. We have fought in a great war and in two small ones. New countries have been formed the world over and the Atlantic and the Pacific have been linked by Uncle Sam. All this in the lifetime of the M. T. N. A.

In the forty and more years of the life of the Association practically all of the representative American music workers have been connected with it. Its present membership and officers are a credit to American musicianship and musical education. The number ought to be five times as great. Membership costs only \$3.00 a year and every sincere American music worker ought to be enrolled as a member. Application may be sent to Charles N. Boyd, President, at 4259 Fifth Ave., Pittsburgh.

THE ETUDE naturally takes a peculiar interest in the coming convention, since it was at the invitation of the founder of THE ETUDE that the first group of zealous pioneers went to Delaware, Ohio (where the founder was then engaged in teaching music at the Ohio Wesleyan University), and there organized one of the oldest and most important music teacher bodies in the world. We earnestly hope that all who are planning to get to Philadelphia during the Christmas holidays to attend this convention will know that they will be doubly welcome as visitors at the home of THE ETUDE.

There is need for strong organization among the musical educational bodies of America—perhaps we may sometime see our State organizations affiliated with the National after the manner of our Congress at Washington.

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RACHMANINOFF NUMBER

THE ETUDE
OCTOBER - - 1919

His Famous Preludes have been heard millions of times and his concertos in our country have drawn through unequalled since the early days of Paderewski.

Rachmaninoff has given THE ETUDE a graphic view upon modern musical development. There will also be in this issue, compositions by this master and the first authenticated biography of him to appear in English.

Abundance of Material upon all manner of subjects within the usual fine music section, will make the October ETUDE one of our most notable issues; an issue you will want to preserve for years to come

Rachmaninoff's latest piano-forte composition will appear for the first time in this issue.

Turning Waste to Profit

Millions have been made turning waste by-products to profit in manufacturing. Thousands of American music teachers and music students have turned to profit through editing a few new friends for THE ETUDE. It is merely a matter of letting us send you the proper blanks and advertising very little difficulty in inducing others to subscribe for it. There is usually of buying an occasional copy at the news stand and thus missing months particulars regarding ETUDE premiums and commissions, and we will send information at once. Many active teachers add to their incomes regularly in this pleasant way. Turn Your Waste Moments into Profit.

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Justice or Prejudice

We are too near the great day at Versailles, when the group of peacemakers—largely teachers and writers like Wilson, Clemenceau, Poincaré, George, Orlando, Nitti and others—determined the future of the world, to estimate what may be the attitude of America in the matter of German music.

The first-entrants would renounce everything German in the musical world—even Beethoven, who brooked the all-powerful Napoleon when Bonaparte forgot his democratic ideals and aspired for the autocratic heights which ruined him. The bitterness which follows the horrors and the injustice of war naturally lives for many years. On the other hand, it must be remembered that the thing that the world fought in the Central Powers—the military autocracy—is, for the present at least, abolished. The world cannot hope to convert Germany to the highest ideals of democracy, as we see it, if we continue to view every move through the eyes of prejudice. Germany is broken and disfigured by the war. She has been humiliated in endless ways and punishment severe and long has been meted out to her for the despoliation of her neighbors and the destruction of the equilibrium of the society of the entire world. She has accepted her punishment and has signed the contract to expiate her offenses as set down by the treaty between the Allies.

The question of fair-minded American musicians is: "How much shall we deprive ourselves of the German music, which before the war we patronized with unfeigned zeal?" Surely we shall not forsake the classics—the beauties and wonders of the art works from Bach and Handel to Schumann and Mendelssohn—men who hardly dreamed of a Zeppelin or a submarine—because Germans of a present generation have warred with us. That would hardly be characteristic of the magnanimous spirit of Washington, Grant, Lincoln or other American makers of America.

The present time does offer, however, a magnificent opportunity to continue the development of our native resources as well as to investigate the musical riches of our allies. The immense German influence in music in America in the past has quite naturally favored the promotion of German music possibly to the exclusion of the music of other countries. Many of the German conductors have, nevertheless (in all justice), displayed great initiative in introducing works of the composers of other countries. Above all things let us cleanse ourselves of prejudice and be just.

Dead Piano

One of the greatest tragedies of America are the splendor of American homes, the parlors, the sacred rooms of yesterday, visited only occasionally by the members of family and then in a spirit of formality. Therein reposes the unused piano—as dead and silent as the Sphinx.

There are thousands of dead pianos in America—supposed monuments to the culture and refinement of the family possessing them. When will people see that it is not the instrument which bespeaks culture, but the appreciation of the music which the instrument can make. Far better a player-piano that can be used by one who is a technical ignoramus, than a dead piano. Real musical culture, however, is highest developed in those who can play the instrument creditably. Resurrect your dead piano, even if you have to go out into the highways and byways and bring in some little child and have him taught at your own expense. Have you ever thought of that opportunity? Better still, learn to play yourself. It is never too late.

ETUDE FRIENDS ARE REQUESTED TO ADVISE ALL THEIR MUSICAL ACQUAINTANCES THAT THE OCTOBER "RACHMANINOFF NUMBER" OF THE ETUDE, DEVOTED TO THE GREATEST RUSSIAN COMPOSER-PIANIST OF THE DAY, WILL BE ONE OF THE MOST VALUABLE WE HAVE EVER ISSUED.

Those Bad Debts

In these days there are not nearly so many bad debts to face as formerly, when music teachers gave their lessons and then collected—when they could. Practically all city teachers at least demand payment in advance—usually ten weeks in advance.

Bad debts, however, do come, and we want to help teachers to find out the best ways to collect them. Business houses have a series of means of doing this before putting the matter in the lawyer's hands for suit. The conscience of the debtor must be very sharply awakened.

One shrewd old merchant of the Hebrew faith used to employ this trick: If a debtor failed to respond to his requests for payment and showed no sign of recognizing the debt, the merchant sent the debtor a bill for exactly twice the amount. This usually brought the debtor around ready to contest the matter, when the merchant gently suggested that it was time to make a payment. He usually got something on account.

We do not believe in tricks in business, but this one was so cute and effective and showed such a keen knowledge of human nature that we have noted it.

How do you collect your bills? We would like to have you tell others. What is the best method you have found for making an indifferent debtor come to terms? Send us a letter of 300 words on this subject and we will award the following prizes for the best letters and pay for others used, at our regular rates:

First Prize—Ten Dollars.

Second Prize—Five Dollars.

Third Prize—A subscription to THE ETUDE.

Tonsorial Harmony

THE American insatiable appetite for variety is said to be an outgrowth of our breezy, activating climate. More likely it is the intense ebullience of the mixed pioneer blood from scores of races. However, we must have new things and we must have them continuously. In music it is new rhythms, new tonal quality and new harmony.

Thus do we account for our ragtime with its intricate swing, for our "jazz" with its orgy of euphonic instruments, and for our "barber-shop chords" so dear to the heart of the "Willie Boy Quartet." (Already we realize that we ought to stop here and present our numerous valued readers in the British colonies with a Glossary of American musical slang.)

The "Barber-shop chord"—("barber-shop" doubtless because of the custom of young men in some country towns to make the barber shop the evening meeting place, and then and there join in vocal harmony) is nothing more than any one of the chords variously known as the added sixth, augmented sixth, augmented seventh or Neapolitan sixth chords. If your technique in Harmony does not make this clear to you, can we, perhaps, help you identify one famous "barber-shop" to be found in Nevin's *Rosary* accompanying the word "clear" in the line "The hours I spent with 'The dear Heart'." Here Nevin has used the chord very artistically, but in many instances the chords are dragged in without reason or effect.

In most cases they contribute a kind of mawkish, artificial sweetness which soon cloyes upon the healthy musical appetite. Yet America, at least that part of America demanding popular songs, likes the "barber-shop" and few sentimental ditties of today may be found without at least one. Like the weather column or the comic supplement in the daily paper, they seem to have become regular parts of the jingles from "tin-pan alley." How long will this appetite last? Shall we ever have a prohibition movement making those fearful harmonies inaccessible? Perhaps the most we can hope for is some sort of a 27th compromise.

Strong Fingers, Strong Arms, Strong Technic

Physical Culture Exercises Backed with Right Living Help to Build Sound Technical Background

By ALLAN J. EASTMAN



So much has been written in recent years about the need for mental technic that it would seem as though the actual technical machinery operated by the brain had been wholly neglected. The best captain in the world is helpless with a hopelessly unseaworthy ship. The ideal combination is a fine captain and a fine ship—a good brain and a good body. Good health is often the last consideration of the piano student who stupidly goes on exercising his fingers and his wrists and his forearms, which, in many cases, are little better than dying branches on a sick tree.

The human piano-playing machine, and it is a marvelously beautiful machine, this human body of ours, demands the following things:

Good food
Frequent bathing
Fresh air
Exercise
Rest

Neglect any of these things and ill health is very likely to result. Much bad piano playing is directly due to indigestion, a sluggish skin, bad air, too little exercise and overwork.

Too much meat, too much sugar, too much starch, too few green vegetables and too little bodily exercise may lead, not merely to an indolent mind, but to a body so filled with toxins that the fine dexterity demanded by piano playing is an impossibility.

Why Muscles Become Weak at One Time and Grow Strong at Another

The intelligent teacher and the piano student should take a pride in knowing what modern research in physiology and psychology has found out about muscle fatigue and muscle development.

What happens when there is any kind of muscle or mind activity? There is a liberation of energy and a disintegration (destruction) of tissue in the part of the body or of the mind being used.

The best comparison is the explosion of a charge of gunpowder in a gun, although this is not scientifically accurate. After the gunpowder is discharged the gun cannot be fired again until the powder is replaced. In somewhat similar manner the mental and bodily sources of energy are depleted through the marvelous processes of nature.

Prof. Edgar Swift has pointed out that a man walking at the rate of two miles an hour gives out three-and-one-half times as much carbon dioxide (the poisonous gas generated in the lungs during breathing and purifying the blood) as when the same man is asleep. In other words, during action our muscles are in a process of dying and being reborn. This process practically never ceases during lifetime. The rapidity with which it occurs depends upon how fast or hard we use our minds and bodies.

If the pianist in his mind or body effort uses up his energy faster than the normal rate at which the blood stream can refeed his muscles or his brain, he becomes tired.

Stops When Fatigue Approaches

Here is the point which the student must note most of all. It is absolutely useless and immeasurably stupid to work beyond the point where development is possible. It might be illustrated by some such diagram as this:

Mind growth	STOP	Mind decline
Muscle growth		Muscle decline
Accumulating	or	Exhausting
Muscle life	suffer	Muscle death

Whether you have ever thought of it in this light or not—it is what actually occurs. Therefore, the ability to recognize the time to stop to rest is a matter of great importance to all piano students. It is simply that of watching for the signs of fatigue, and then having the good sense to rest until the mind and body catch up.

The old stories of the piano students in European conservatories, who practiced and practiced until their arms were almost paralyzed, are simply chronicles of very bad teaching.

Many piano students have failed because they have not recognized this simple principle until it is too late—the principle of resting at the right time. Many of the strained hands might have been averted if teachers had insisted upon more rest periods.

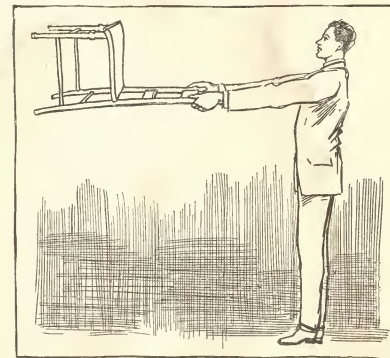
Food That Makes Energy

It is a well-established fact that one of the chief sources of bodily energy (force) is to be found in the class of foods known as carbo-hydrates (starches, sugars, etc.). These, when oxidized by the blood, are translated into force. These elements should not be neglected in the diet of the student who is called upon to do a great deal of mental and bodily work. Too much sugar and starch is as bad as too little.

On the other hand, the student should remember that these substances to be of value must be oxidized in the blood, and that to accomplish this the student should have as much good, pure air as he can possibly secure. Air is free, but, like many of the best things in life, we do not avail ourselves of it.

It has been demonstrated at Bryn Mawr College and in public school systems, in various parts of the country, that the increase in the amount of fresh air greatly adds to the student's ability to develop his mind and his body. Children studying the year round out of doors produce mental results far superior to indoor classes. What a potent lesson there is in this for the sensible piano student in these days of keen competition.

One other remarkable phase of study stressed by the psychologist in recent years, and one which the up-to-date piano student must add to take into serious consideration is the astonishing effect of the emotions upon fatigue. Let us look into this.



EXERCISE FOR THE SHOULDER AND BACK MUSCLES

Interest and Muscular Growth

Generally speaking, the body generates two poisons, which must be eliminated after action, or the burning out of energy. These are carbon-dioxide, which is taken care of by the lungs, and lactic acid. These poisons, when applied experimentally to a muscle in the psychological laboratory, immediately reproduce fatigue in a startling manner. On the other hand, a secretion known as adrenalin, coming from capsules located above the kidneys in the human body, has a marvelous effect of averting fatigue. This secretion is increased under the influence of interest and excitement. Therefore, interest in one's work postpones fatigue and enables the piano student to do things which he might not be able to do in its absence. Francis Galton, a noted English authority, has pointed out:

"A man with no interest is rapidly fagged. Prisoners are well astonished and, for but they cannot perform the task of even an ill-fed and ill-housed laborer. Whenever they are forced to do more than their usual small amount they show all the symptoms of being overtaxed. An army in retreat suffers in every way, while one in advance, being full of hope, may perform prodigious feats."

Daily Physical Exercises for Pianists

There are no general exercises that might not be beneficial for the piano student. The only care that need be taken is to protect the hand from over-use or rough use. However, the average student often makes the serious mistake of not exercising sufficiently, under the excuse of possible injury to the hand.

The amazing change that took place among our soldiers after a few months of camp training was a revelation to thousands of American families.

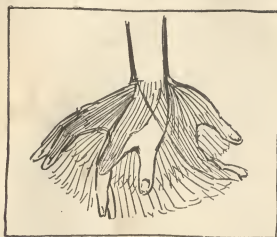
It is nothing short of a crime for anyone to work continuously at the piano keyboard for more than two or three hours at a stretch. The sedentary worker must punctuate his days with frequent excursions into the open air or else he will surely pay some very disagreeable penalties in the form of ill health. Moreover, it is the opposite of economy not to take exercise in the open air as frequently as possible during the day. It often happens that results, which otherwise might take months, can be accomplished by the well-exercised and well-aided body in a few weeks.

There is no proprietary claim to the following exercises. Others might be devised which would do quite as well, possibly better. These, however, are exercises which the writer in his personal acquaintance with innumerable teachers and piano virtuosos has heard recommended, and having tried them out with his own pupils with successful results, they are given here:

Exercise 1.

General Exercise for the Torso

The torso is the upper part of the body, that is from the waist up; by exercising it as described many of the muscles of the neck and sides are cultivated as well as internal muscles affecting vital organs. Stand beside an open window. Spread the feet about fifteen inches apart. Place the hands upon the hips at the sides. Now move the body from the hip up, so that the head will describe a circle about two feet in diameter. Make three motions to the left and then three to the right. Breathe as usual. Repeat until slightly fatigued.



EXERCISE FOR FLEXING THE MUSCLES

Exercise II.

Exercise for the Shoulders.

Anyone who has had an opportunity to see or feel the shoulders of the piano virtuoso is usually amazed. One very famous pianist before the public, whose playing is noted more for its extremely delicate effects than for great and powerful climaxes, has shoulders which might well be compared with those of an ox. Very few people realize that the pianissimo effects in piano playing are the result of strength. Indeed, more muscular control is required in very soft passages than in very loud passages—paradoxical as this may seem. This, like all exercises, should be practiced before open windows. The arms should be held straight out from the body at the shoulders, making the form of a cross. Hold the palms upward. In this position check the first ten times. Then touch the shoulders with the tips of the fingers ten times. Then with the fingers on the tips of the shoulders bring the elbows around so that they point directly front ten times.

A second lack and shoulder exercise is to hold the arms front straight out from the shoulder. Drop the arms to the side and repeat ten times. Resume first position with palms together in front. Go through the motion of swimming ten times.

A third lack and shoulder exercise, often recommended by professional strong men, is to take an ordinary kitchen chair; grasp the chair with the hands upon the top of the back and lift the chair straight out from the body very slowly until the back is parallel with the floor. If this exercise is too much of a strain, avoid it until the other exercises so strengthen your shoulders, arms and back muscles that you are enabled to advance in this one.

Exercise III.

Pressing the Muscles

Muscular stiffness, means hard playing, ungrateful to the ear and ungrateful to the eye. Always bear in mind that sonorous, fluent playing is unlikely to come from flabby, soft muscles. The most accomplished and the most graceful dancers are those whose muscles, and the most graceful dancers are those whose muscles, are very strong and still very elastic. Indeed, the right kind of dancing is in itself a good exercise for the pianist and the exercises prescribed under the system known as the Eurythmics of Jacques Dalcroze have proven very beneficial to many who have taken them for this purpose.

Stand erect and let the arms drop loosely at the sides. Now gently sway them to and fro like pendulums until the hands complete an arc level with the shoulders. Repeat ten times. Then working with each arm separately, describe complete circles. If a feeling of heaviness or puffiness comes into the hands do not

be alarmed, as this is merely the freer circulation of the blood in this locality.

Another good exercise is the one that Dr. William Mason employed for relaxation. Let the arm drop loosely from the shoulder. Oscillate the arm to and fro slightly, so that the hand will dangle at the end like a tassel. Repeat very rapidly, and stop at the first sign of fatigue.

Exercise IV.

Wrist Strengthening

In reality the wrist is a hinge, and one does not exercise a hinge, but the muscles which make the hinge work. "The wrist must be light, but strong." This really means that the bunch of bones and tendons which make the wrist must be operated by strong muscles. A. K. Virgil has an exercise in which the palms of the hands were brought together about six inches in front of the face, the right hand first pressing against the left and bending it far back by a pressure seeming to come from the wrist, and then the reversal of the same with the left hand pressing the right back. This was an alternation of force and resistance which, if not overdone, may be very beneficial. Stop at the first sign of fatigue.

Another wrist exercise, recommended to the writer by a famous Russian pianist, was to grasp the back of one hand with the palm of the other and turn the hand being grasped from side to side. In doing this do not stiffen the wrists and stop at the first sign of fatigue.

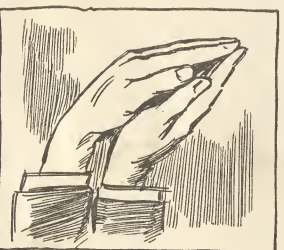
One of the most famous exercises for the wrist is that recommended by E. Ward Jackson. Interlace the fingers of the two hands together; press the palms together without straining, then draw them apart until there is a slight longitudinal pull upon the fingers. This exercise must also be administered with care.

Exercise V.

Exercise for Stretching the Hand.

Lay the hand, palm down, upon a smooth top table. Place an ordinary drinking glass with the top down in front of the fingers. Gently advance the hand toward the glass so that the glass is made to go in between the fingers and gently stretch each pair. First stretch the second and third fingers twice, then the third and fourth, and then the fourth and fifth. Then do likewise with the left hand and continue until the first suggestion of tiredness is felt.

Other exercises for extending the hand without injury will be found in *Mastering the Scales* and *Arpeggios*, as well as *Extension Studies* by Philip.



EXERCISE FOR STRENGTHENING THE WAIST

The Pacemaker

By F. Lincoln

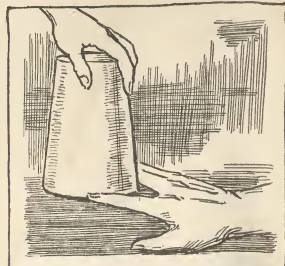
Very few people in this day think of using a metronome to do more than two things:

1. To indicate the approximate tempo.

2. As a pacemaker. The player who employs a metronome hour after hour to help him keep time had better give up his music work. In the first place the metronome is rarely ever in perfectly correct as a clock, and it is not on the minute in most cases. Time is something which the player should feel instinctively.

As a pacemaker, however, the metronome is simply invaluable. Its chief virtue is to prevent too fast playing before it is time for such playing. The tendency is to rush ahead. The metronome curbs this. In any piece where speed must be developed play it through many times slowly with the metronome and then increase the speed notch by notch.

When you have reached the greatest possible speed of which your feet are capable, set the metronome back to the very slow speed and work it up, degree



EXERCISE FOR STRETCHING THE FINGER SPACE

Keyboard the Best Finger Gymnasium

The writer is strongly of the opinion that in the long run the best finger gymnasium is the keyboard of the piano itself. The foregoing exercises are to develop those muscles which may not be developed to their fullest extent by actual playing. There are countless finger gymnastic systems, in many of which there are excellent points. They work especially well in some cases, and particularly well in others. The immense literature of finger exercises and studies together with the exercises that the student may devise when necessary from some of the piece being studied afford the kind of pianistic physical culture which has made Liszt, Rubinstein and Paderewski—what better could one demand? Those that have special muscle building and mechanical importance, exercises that are used for this purpose by sensitive teachers, include *The Virtuoso Pianist*, Hanon: *Exercises*; by Pischka; *Hand Culture*, by Busch-Flinn; *Complete School of Technique*, by Philipp; *Exercises for Developing Accuracy*, by Becker; and *Hand Gymnastics*, by Philipp.

The Musical Pharmacopoeia

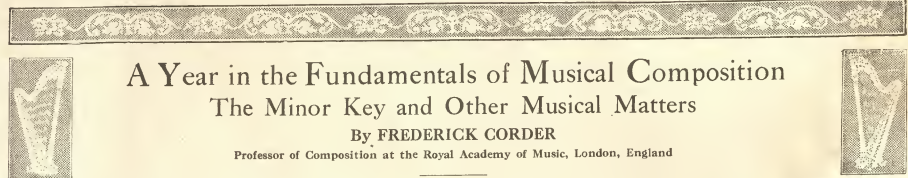
By W. S. Cottingham

A PART of the teacher's training should certainly be an acquaintance with the remedies to be applied in special cases. The student of medicine finds this a regular and important part of his course in college whether the remedies are drugs, massage, exercise, baths or mental treatment. The doctor must know just what to give in each case at just the right time.

Doctors generally seem to have become more and more limited in the use of their drugs. A few established remedies with known action are felt to be better than thousands with more or less uncertain action. In similar manner the teacher's first remedy is likely to be scales, or two-finger exercises or arpeggios.

However, the teacher must have a long shelf full of remedies in case of necessity. One of the best ways in which to acquire this is to acquire a printed graded list of studies, which your publisher will be glad to send you gratis, and investigate at your leisure the available books of pieces, studies and exercises for each grade. Thousands of young teachers do this and attribute their success to it.

Another example of those who hate correction; for like lightning to those who walk in the dark, though it frightens them, it gives them light.—PIER. FRANCISCO TOSI, 1743.

A Year in the Fundamentals of Musical Composition
The Minor Key and Other Musical Matters

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London, England

(Professor Corder's Notable Series began in the January issue of THE ETUDE with a preliminary Chapter. Interference in Ocean transit prevented the publication of an installment in the February issue but the series was continued in March and has appeared in every ETUDE since then. Each article is independent of the others to a remarkable degree in a series of this kind.)

PART-WRITING

One is forced to the conclusion that in teaching the Art of Music it is only the first step that counts. That first step is developing the power of hearing two sounds at a time. I beg the learner to read my first papers again and again, and to realize the absolute importance of training the ear to recognize firstly intervals of all sizes and qualities (this is where the eye fails us) with the notes sounded separately and then with these in closer and closer sequence until the power is attained of hearing them simultaneously. When this stage has been reached, and not until then, the perception of harmony will be easy and what is called Counterpoint, or Part-writing, will be within our grasp.

Harmony without part-writing is precisely like learning words of one or two syllables without forming these into grammatical sentences. If the supporting harmony of a melody is only regarded as a series of separate chords there is no sense of continuity in the whole, however good the melody may be. The following phrase



would probably be harmonized by the beginner thus:



and there is nothing wrong in this version, save that it comes to a dead stop and invites no continuation. But if the bass, instead of yawing about in skips of a fourth and fifth, tried to be a melody, we should get something like this:



or this:



with far more varied harmonic results and an easy avoidance of that fatal full chord. The mental procedure in example 2 was "What about I want under E—under F—under D—under C?" and down go the chords in root position. But in examples 3 and 4 the mind, having asked itself these questions and got the same response, says further: "And what note of the chord shall I have as the bass?" It tries all the three notes, quickly rejects the unsuitable ones and from the others chooses that which lies nearest to one another, varying the length of those chosen to get a better melodic result. The bass of 3 would not have been so good had the A been a half-note, and the last portion of 4

also assumes more interest by its chromatic notes. But the prime difference between the first version and the others is that 2 is based upon the musical conception of two hands on a piano, while 3 and 4 are based upon the conception of four voices singing in concert, so that each voice has to be thought of as a continuous melody of sorts. This is what is meant by part-writing.

I have already in our elementary attempts at harmonizing, pointed out the necessity for regarding the bass even of the simplest tune as a melody, and what I am driving at now is only an extension of this principle. To extend it to all the four parts of a harmonic piece is exceedingly difficult and one may say that this has only been completely achieved by one man, J. S. Bach. Yet in all books on harmony the learner is expected to attack this difficulty before other than the simplest chords are learnt. No, learn first of all the natural sequences of chords, just as with a new language you should learn the most useful words and their inflections and leave "The lion has eaten the gardener" and "The good father has some ink" until you really need to say these things. You will not want to write four-part counterpoint at all unless you are a real musician, but to be able to think a melodic bass to a tune is a most valuable power for everybody to possess.

But you will probably say, I cannot hear the progression of the bass above and below and I can only hear each chord separately. Surely any power beyond this is a gift?

Nothing of the sort. Every human being is or was in this condition at one time, and the aural capacity grows by training and the keen desire to improve. We all proceed thus: First we learn to realize a scale; next, to realize the intervals in that scale. (You have got as far as that, haven't you?) To realize two parts or chords at once your first attempt will be clumsy, but follows. Take the phrase given above and having clearly hummed the melody think what note the bass shall start on. C or G probably presents itself, most likely the former. I have explained above the process of selection of the separate bass notes, but the realizing of them together with the tune is achieved, first by reducing the distance—bringing the bass an octave (or two octaves if need be) higher and then mentally singing the two parts thus:



After considerable practice one gets able to hear these lower notes almost, if not quite, simultaneously with the others. The extent to which the ear can retain the memory of the first part of notes while thinking of the second part must also depend upon the earnestness of our desire to do so. And that is all there is to it.

It would be a very wise thing if treatises on counterpoint would devote themselves wholly to this prime necessity of coaxing the ear to listen horizontally instead of formulating a dead language. Strict counterpoint is this art of part-writing in its simplest terms, the harmony employed being only common chords and first inversions. This is at first a useful restriction, but as we progress it becomes not only useless but mischievous. The practical way to learn part-writing is to sketch all your compositions in two parts, trying as above described, to make the bass melodic. There is no difficulty in distributing the remaining notes of the harmony if we keep to this idea of each note moving (or being followed by) the nearest note in

the next chord; indeed, the only thing to attend to is the avoidance of consecutive fifths, octaves or other hard intervals between the several parts. Certain French writers and some English imitators, having discovered that you cannot get locked up or otherwise punished for illegitimate partwriting, have considered it original and daring to make all the parts move parallel, especially when this causes consecutive fourths, sevenths and ninths. This is just as silly as the people who make their tunes not end with the keynote for fear of being like other folks. If you once begin to entertain such ideas as these you land yourself where Schöenberg did.

In the 17th and 18th centuries all simple music, such as songs and dance music, was written in two good parts and the performer was left to fill in what additional notes he liked when and where he liked. The tradition is cherished that good musicians filled in middle parts of the same melodic character as the given treble and bass, but I strongly doubt it, because when two really good parts are made it is very difficult to fit in another, much less two. There is not enough musical interest to go round. The way to make three or more really interesting parts is to attend to each in turn and make the others stand still while the principal one disports itself. Bach's writing for the clavichord (the primitive piano) was all done in this way. It is very interesting when he does it, but when a person of mediocre powers attempts it the result is generally dull. I should advise you to limit your ambition to the writing of a melodic bass or concert chamber-music, as it is called, you will have to go through a stiff course of dry counterpoint exercises, just as you would have to grind at technical exercises if you wanted to become a real performer on an instrument. It is a long and dreary business.

What you will be most likely to wish to do is to write decent accompaniments to songs, the melody of which you may happen to invent. Now one does not write so florid a bass in these days as our forefathers did, but if we only write one bass-note in each bar this still need not be chosen from the melodic point of view and as if there were going to be no right-hand part at all. The right hand completes the harmony, as you know, either with chords (sustained or repeated) or with arpeggios, which are the same thing really. All you have to mind is that neither the voice nor the top part of the right hand part make bad progressions with the bass. The following are the chief progressions:

1. Consecutive 2ds, 4ths, 5ths, 7ths, or 8ves.

N. B. If the treble, or even the bass, of the accompaniment follows the melody of the voice for a whole phrase this is not regarded as consecutive octaves. The latter only occur when the two are intended to be separate and fail to fulfill that intention.

2. False relation. This is when there is a natural note in one part and a sharpened or flattened note of the same name in another. The music-maker is to contrive that the part which has the plain note should also have the modified one. The following is a typical specimen:



this is often written by the inexperienced and is not unparadoxically bad; it would be easily avoided by having either F# or G# in the bass instead of G.
3. Doubling weak notes in the bass.
When the bass has the third of the tonic, dominant or subdominant chords these notes should be omitted from the right hand part. Example:



Chromatic notes should not appear in both treble and bass, and when a chord of diminished seventh is being employed whenever the bass has should not be placed in the right hand part.

Plain broken chords are those in which the notes can be inverted, but after some experience he will perceive how these can be made more agreeable and interesting by the occasional insertion of passing notes, as in the third version of the bass just given. The invention of such figures of accompaniment, as they are called, cannot be taught, but it can be and will be learnt when the student gets critical and fastidious over his work. He will then perceive that part-writing consists in adding passing notes to harmony notes in such a way as to convert every fraction of an arpeggio into a fraction of a melody. (Look back, for instance, to the first example in my chapter on Passing Notes.) Music is not a clump of notes taken separately or successively; it is melody in from one to N parts, and those who ignore this fact may talk till all is blue about "self-expression" and "emotion," they may impose upon you for the moment, but they will never produce music that will live.

I think it would be out of place in this elementary series of papers to discourse to you on the interesting

[EDITOR'S NOTE.—We have persuaded Professor Oorder to supplement the foregoing with special lessons upon modulation, chromatic chords, etc., all dealing with the important subject of rational study of the main principles of composition. However, we urge upon the reader who has been following these remarkable lessons to take this opportunity to review them not once, but many times.]

Leaving Out Notes

By Benjamin V. Gardiner

Do you leave out notes? Thousands of inexperienced piano players do. They assume that the composer has put in just so many notes in a composition to give it the effect of richness or fullness and if a note in a chord is left out it makes very little difference.

True, in many instances it does make very little difference, but in others it makes a most serious difference. This is particularly the case in what is known as dissonances. Christiani in his *Principles of Expression in Pianoforte Playing*, describes a dissonance as "like a thorn in the flesh—something foreign which must be removed—something aggressive which must be appeased—something jarring which must be euphonized." The dissonance must be converted into consonance by resolving or "euphonizing" more of its notes to others which make a consonance. The

dominant seventh is a good example. In the Key of C this would be the chord G B D F, reading from the lower note up. These notes usually resolve in the following manner: F resolves up to G, B resolves up to C, while G goes down to C or up to C. Try this out on your piano. This chord often appears inverted—that is, with the notes in different order—let us say D F G B. Suppose in the resolution of this chord E were left out with the resulting chord of C G C. The effect would be very bad for many reasons, one of which is that the dissonant note F is unresolved. All which should become acquainted with dissonances as a reason the writer recommends *The Beginner's Harmony*.

Be True to Your Own Musical Tastes

By T. McLeod

It stands to reason that, as in religion, so in music—each man espouses the kind that will best suit his needs. Just as one invalid takes the medicine that will help him individually—not that which will help his neighbor. Why should we do any differently in choosing our music? It, too, is medicine—medicine to the soul. And no one should grudge another the pills that appeals to him, even if it seems of a lower grade than what he himself likes.

There is no disgrace in avowing a "hankering" for a gay little street melody. The real dishonor is in saying you do not like it, if you do. Be independent-minded. Because a "high-brow" friend is "just crazy" over Schoenberg, or Mahler, is that any reason why you should follow in his coat-tails like a woolly lamb, and declare a corresponding "craziness"? Your friend likes Schoenberg—if he does—because that composer fits his

particular mood of mind. He may read Schopenhauer or Emmanuel Kant, but is this a good reason for your dropping your light novel to partake of his intellectual feast? No. You may wish to join him some day. When that day comes do so by all means, but in the meantime no matter how deep-minded is your friend, he still condescends to read the newspapers, those "half hours with the worst authors," as a witty person called them. If these variations obtain in literature, why not in the more subtle realm of music?

Do not allow yourself to be standardized by other people's tastes. Come out boldly and say what pleases you. Cant in music is abominable—as bad as cant in religion. Let us be sincere and refuse to be forced by saying what we do not think, merely to keep some people from raising their eyebrows at us.

A Musical Gas Stove

It would seem that every imaginable means had been utilized to make sound in musical instruments. One of the most extraordinary of the present day is the Choralcello, an instrument in which an electric current, operating through bars or chords of wood, steel, brass and other materials, produces a very beautiful organ-like tone. These instruments are very expensive and are found principally in the homes of millionaires and in moving picture palaces. The tone can be dominated, however, so that it resembles many of the instruments of the orchestra.

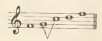
One of the oddest musical instruments, however, is what might be called a musical gas stove. It was invented by a Frenchman named Kautsky, and it consists of a series of resonant tubes, each containing a gas jet. The burning jet causes the air in the tube to vibrate, producing a tone. The name of the instrument is a prophom. There are few in existence.

Rules and Scales

By Edward Kilenyi, M.A.

SCALES are not and never have been made after rules. They have resulted from the process of endeavoring to make music. There are "laws," which are often considered to be "rules." These laws were established after the music had been composed and the scales already made. The origin of the first scale will clearly illustrate this point. In fact, we will see that the evolution of the first scale had little to do with music. It originated in Chinese religion, thousands of years ago. "The Chinese say that there is perfect harmony between heaven and earth; and that as the number 1 is the symbol of heaven and 2 of earth, any sounds that are in the relation of 3 to 2 must be in perfect harmony. They accordingly cut two tubes, one of which is two-thirds the length of the other, thus obtaining the interval of the fifth, and took the sounds which they produced as the basis of their musical system. According to the same story, they went on to find many other notes by cutting a series of twelve such tubes, each of which was two-thirds of the next longer, thus obtaining a complete series of semi-tones." (Twelve fifths.)

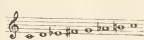
McDowell gives the following account of the origin of the Indian scale: "Vocal music began when the first tone could be given clearly; that is to say, when the sound sentence had amalgamated into a single musical note. The pitch being sometimes P, sometimes G, and the normal tone of the human voice—sudden emotion gives us the fifth, C or D, and the strongest emotion the octave P or G. Thus we have the following sounds in our first musical scale:



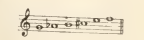
We know how singers slur from one tone to another. The jump from G to C would be absurd. Now the distance from G to C is too small to admit two tones such as the savage knew; consequently for the sake of uniformity, he would try to put but one tone between, slinging a mixture of A and B flat, which sound in time fell definitely to A, leaving the mystery of the half-tone unresolved."

Similarly interesting accounts could be given of the origins of the following more or less frequently used

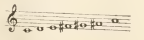
Hungarian:



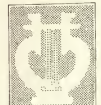
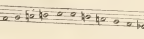
Scrabine:



Debussy:



Bach's melodic minor:



Favorite Instruments of Great Composers

By DR. ORLANDO A. MANSFIELD

Purcell and the Organ

Transferring our attention from the violin to the king of keyboard instruments, the organ, it is well to remember that Henry Purcell (1658-1695), the greatest composer of his age, was no mean performer on the English organ of his day, which instrument, although possessing several manuals and some variety of stops, lacked the modern compass and was practically destitute of a pedal clavier. Purcell's facility on this type of organ, which called for a special style of playing, is sufficiently indicated by the fact that, in 1680, Dr. John Blow, his former teacher, is said to have resigned his position as organist of Westminster Abbey in Purcell's favor, returning and holding it for several years after Purcell's untimely death. In 1684, Purcell, as one of the most distinguished organists of his age, was engaged by "Father" Smith, the celebrated organ builder, to show off the powers and possibilities of his organ recently erected in the Temple Church, in opposition to another instrument erected in the same building by a rival builder, Renatus Harris. The contest, known in history as "The Battle of Organs," eventually terminated in Smith's favor, to which result the brilliant playing of Purcell must have contributed to no small extent. These facts, selected from many which might be mentioned, should prevent us from forgetting Purcell, the organist, while rightly recognizing Purcell, the composer. Nor is even the greatest contrapuntist of all the ages—Johann Sebastian Bach (1685-1750)—altogether free from misunderstanding with reference to his principal instruments. Of course, the first of these was the organ, "whose powers he developed to the utmost extent possible," and for which, during his Weimar period (1708-1717), he wrote some of his finest works. From 1723, while at Cöthen, the organ is less prominent; but from 1723 to his death, while Cantor of the St. Thomas School, at Leipzig, he returned to his first love both as regards performance and composition, this being the period to which we owe the publication and most probably the production of those unrivaled compositions, the St. Ann's, the B minor, and the great E minor Preludes and Fugues. Of keyboard instruments of percussion, Bach's favorite was the more expressive clavier, rather than the clavichord, which was a wooden tangent, and not plucked by a "jack" or quill, as in the case of the harpsichord. But in style and treatment, many of Bach's clavier compositions suggest the harpsichord rather than the clavichord. His technique was unaided to the piano; and this, coupled with the manifest and manifold imperfections of such earlier specimens of the instrument as he encountered in his later years, may have led to his being credited with the remark that there were only two beings who could construct a piano—its maker or the devil. Bach was also a skilful violinist, and the favorite instrument of his later years was the viola, because, says Forkel, it placed in the middle of the harmony, whence he could best hear and enjoy it on both sides."

Sporh, Violin Virtuoso Composer

Living in an entirely different age, and possessing a musical equipment infinitely superior to that enjoyed by Corelli, but a mental equipment not so different, was Louis Sporh (1734-1859). To the ordinary reader he is known as the composer of the symphonies "The Conservation of Sound," the "Historical," and the "Seasons," of the oratorios, "The Last Judgment," "The Fall of Babylon," and of the opera "Faust," afterwards eclipsed by Gounod's more popular and modern treatment of the same subject. But as a teacher of the violin and a performer upon it, Sporh, in his day, was unusually well known. Indeed, as quoted by Paul David again, as an executant he counts amongst the greatest of all times." His compositions at the time of their production were considered the *no plus ultra* of difficulty; while, as a conductor, Sporh was always be remembered as the man who, by his first regular use of the bâton, revolutionized the art of conducting throughout the whole of musical Europe. Sporh has also been credited with the invention of the violin rest; and even if this claim cannot be substantiated both in his violin school and elsewhere he was one of the first to advocate the employment of this convenience.

the concerto on the organ." In these concertos Handel often introduced an extempore cadenza. Thus, in the second movement of his Concerto in D minor, the 4th of the 2d set, we have no less than six passages in which, over a rest or pause in the orchestral parts, are written the words *organo ad libitum*, a direction to the player (in this case, Handel himself) to extemporize at discretion. Some idea of this extempore playing may be gathered from an account of his performance at Oxford, in 1733, on the occasion of his receiving a doctor's degree from that university. Feasting the violinist, amongst the audience, assured Dr. Burney, the historian, that "neither themselves nor anyone else of his acquaintance had ever before heard such extempore or such precomposed playing on that or any other instrument." As Sir John Hawkins put it: "His amazing command of the instrument, the fullness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination and the fertility of his invention were qualities that absorbed every inferior attainment." And this on an organ practically destitute of a pedal board and of almost every modern contrivance or convenience! For performance upon the modern organ, Handel's Concertos have been rendered available, in a manner at once masterly and musically, through the arrangements of the late Mr. W. T. Best (1826-1897), the first organist of St. George's Hall, Liverpool, and the greatest organ virtuoso of his or any subsequent time. Mr. Best has also enriched these Concertos with some fine original compositions of his own, which he played at some of his public performances of these works at the Handel Festivals, at the Crystal Palace, London.

Mendelssohn, Pianist and Organist

Although one of the most cosmopolitan of composers, as a performer Mendelssohn was distinguished only upon the piano and organ. Concerning his organ playing, old Karl Haupt (1810-1891), the Prussian organ virtuoso, is said to have been fond of relating, to the accompaniment of sundry pinches of snuff, that Mendelssohn's fondness for Bach's little E minor Prelude and Fugue was so great that he would take that "jack" or quill, as in the case of the harpsichord. But in style and treatment, many of Bach's clavier compositions suggest the harpsichord rather than the clavichord. His technique was unaided to the piano; and this, coupled with the manifest and manifold imperfections of such earlier specimens of the instrument as he encountered in his later years, may have led to his being credited with the remark that there were only two beings who could construct a piano—its maker or the devil. Bach was also a skilful violinist, and the favorite instrument of his later years was the viola, because, says Forkel, it placed in the middle of the harmony, whence he could best hear and enjoy it on both sides."

With an allegiance almost equally divided between the organ and the harpsichord, the former instrument must, we think, be accepted as the principal instrument of George Frederick Handel (1685-1759). That he was the absolute master of such imperfect organs as existed in England in his day is proved by the past and present popularity of his Organ Concertos, which were interspersed between the acts of his oratorios from about 1733 onwards, and which, according to Dr. Burney, were the favorite food for performers on keyboard instruments for more than thirty years. As Victor Schoelcher says, Handel was "continually playing his organ, at the end of his performance of an oratorio, to the end of his life. He generally gave them at the beginning of an act, but sometimes he introduced them even in the middle of the performance. In several of his manuscripts may be found, written with pencil, after an air or chorus, 'Segue il concerto per l'organo' (Here

After one of the most cosmopolitan of composers, as a performer Mendelssohn was distinguished only upon the piano and organ. Concerning his organ playing, old Karl Haupt (1810-1891), the Prussian organ virtuoso, is said to have been fond of relating, to the accompaniment of sundry pinches of snuff, that Mendelssohn's fondness for Bach's little E minor Prelude and Fugue was so great that he would take that "jack" or quill, as in the case of the harpsichord. But in style and treatment, many of Bach's clavier compositions suggest the harpsichord rather than the clavichord. His technique was unaided to the piano; and this, coupled with the manifest and manifold imperfections of such earlier specimens of the instrument as he encountered in his later years, may have led to his being credited with the remark that there were only two beings who could construct a piano—its maker or the devil. Bach was also a skilful violinist, and the favorite instrument of his later years was the viola, because, says Forkel, it placed in the middle of the harmony, whence he could best hear and enjoy it on both sides."

TECHNICAL and interpretive difficulties can almost always be learned more quickly through thought (thinking them out) than through practice. By this means, the student can analyze a passage or composition in order to learn just what is to be accomplished, he will learn it more quickly and play it better than if he depends only upon practice. In learning to do this, the student should be able to identify the melody, phrase by phrase. Next, he should be able to identify the melody so that it is grasped as a melodic and harmonic whole.

Perhaps the easiest way in which to do this is to play the melody with the right hand, adapting a simple accompaniment in the left hand. The average student with no deep theoretical knowledge, and using such a procedure, quickly understand the melodic and harmonic structure of the piece he is studying. An example of how this can be done is as follows, taken from the opening measures of the Liszt *A flat Liebestraum*:

enormous; the wind doubled, an immense number of strings, and for the *Tuba mirum* and *Lacrymosa*, four small bands of brass instruments and eight pairs of kettledrums in addition to big drums, gongs and cymbals. To get the right effect in the *Tuba mirum* Berlioz prescribed that the four brass bands be placed one at each corner of the body of instrumentalists and choristers. As they join in the tempo doubles to represent the "titanic cataclysm," the *Last Judgment*, "Si j'étais menacé de voir brûler mon œuvre entière, moi-même partition, c'est pour le Requiem que je demanderais grâce" (If I were threatened with the burning of my entire works, less one, it is for the Requiem I would beg exemption). Thus wrote Berlioz in one of his last letters (11 Jan. 1867).

I remember at a performance of the *Requiem* at the *Philharmonie* in Berlin the public came chiefly to hear the "explosion" of the band of kettledrums. The rest made very little impression.

As I remarked in my course of this article, most of Berlioz's works bear a preference for the gigantic—for the prodigious. Whoever expected to meet in the music of his just opera, *The Trojans*, those extravaganzas which shook us so in his symphonies, would be, however, disappointed. I witnessed a performance of *Les Trojans* in Karlsruhe under Mott's direction, and I was surprised to find a very tame Berlioz. The opera is performed in two acts. In the first part the elegiac mood prevails. Cassandra's mournful tidings are splendidly scorned by the orchestra; further, we notice an original march and a remarkable octet. The ballet in the second part lacks the swing which we naturally expect of a Frenchman. On the other hand, the sextet which immediately follows, and a duet by Dido and Aeneas should be at his best. A pitiful sight was the famous wooden horse, which used to arouse our deepest interest when we were still keeping school benches warm.

What an attractive task for the stage manager to produce the huge quadriped in whose bowels the Greek host lies! Frankly, it was a sad disappointment. The rickety, tottering pasteboard monster which filled the entire breadth of the stage was a ludicrous sight, and gave evidence of the most unsuccessful efforts of stage craft.

Berlioz's specialty is no doubt the masterful orchestration, as exemplified in his famous *Symphony of Jeanne d'Arc*. About the way he acquired such preeminence he writes in his memoirs: "I always took care of the work to be performed and read it carefully during the performance, so that in time I came to know the sound—the voice, as it were—of each instrument and the part it filled; although, of course, I learned nothing of either its mechanism or compass. Listening so closely, I also found out for myself the intimate bond between each instrument and true musical expression. Careful investigation of rare or unused combinations, the society of *straw*, who kindly explained to me the powers of their several instruments, and a certain amount of instinct have done the rest for me."

Berlioz's Critics

The daring innovator aroused also the wrath of the conservative musicians like *Baldelli* (the author of the opera "La Dame Blanche") and *Halevy* (the composer of "La Juive"). In his third attempt to win the Prix de Rome Berlioz had composed a cantata, "Cypriote." *Baldelli*, who was one of the judges, said to Berlioz: "But, my dear boy, how could I possibly approve? I who like nice, gentle music—cradle music, one might say."

"But, monsieur, could an Egyptian queen, passionate, remorseful and despairing, die in mortal anguish of body and soul to the sound of cradle music?" "And then?"—*Baldelli* went on to say, "Do you introduce a new rhythm in your accompaniment?" "I did not understand, monsieur, that we were not to try new modes if we were fortunate enough to find the right place for them."

Berlioz himself put his case in the clearest possible way: "The value of my melodies, their distinction, for me to estimate them; he has to deny their existence is unfair and absurd. The prevailing characteristics of my music are passionate expression, intense ardor, rhythmic animation and unexpected effects."

"Berlioz" music, says *Alfred*, "has something primitive or primeval about it. It makes me think of vast mammoths or other extinct animals, of enormous empires filled with fabulous crimes, and other enormous impossibilities."

Mendelssohn was still more severe in his judgment of Berlioz. "He is a perfect caricature, without one spark of talent," he wrote in one of his letters.

Peculiarly enough, Berlioz himself felt very keenly extravagant and exaggeration in the music of other composers. Of *Wagner's* "Tannhäuser" he wrote: "Wagner is turning singers into goats—he is decidedly mad; he will die of apoplexy after all. List, who was expected, never came. I think he expected a fiasco. The second performance was worse than the first. No more laughter—the audience was too furious and, regardless of the presence of the Emperor and Empress, hissed unmercifully. Coming out Wagner was vituperated as a scoundrel, an idiot, an impertinent wretch."

And to *Madame Massart* (a distinguished pianist, wife of the violinist Massart) he wrote: "Ah, God in Heaven! what a performance! what peals of laughter! The Parisians have shown themselves under a new light; they laughed at the indecency (*poissonnerie*) of a farcical orchestration; they laughed at the naïveté of a hobnob; at least they understand that there is a style in music. As to the horrors, they have hissed them splendidly."

However, there were two famous musicians who recognized Berlioz's genius and even made great efforts to enforce public recognition of his works. *Liszt*, always ready to help young striving talent, cooperated often in Berlioz's concerts and even spent great sums of



BERLIOZ' HUMBLE BIRTHPLACE

money to have *Schlainger*, the Paris publisher, print his "Symphonie Fantastique"; and *Paganini*, the famous violinist, after hearing that work sent him the following letter: "Dear friend—Only Berlioz can remind me of Beethoven, and I who have heard that divine work—so worthy of your genius—beg you to accept the enclosed 20,000 (twenty thousand) francs as a tribute of respect. Believe me ever your affectionate friend, NICOLA PAGANINI."

"Paris, 18 Dec. 1838."

At least he had the satisfaction that some of his illustrious fellow artists championed him with word and deed, and he got fresh courage to fight on. "No, a thousand times no!" he writes—"No man living has a right to try and destroy the individuality of another to force him to adopt a style not his own, and to give the natural point of view. If a man is commonplace let him remain so; if he be great—a choice spirit set above his fellows—then in the name of all the gods bow humbly before him and let him stand erect and alone in his glory."

A puzzle in Berlioz's life is the "plural" attachments to several young beauties; to *Estie*, with the pink slipper to the English "dainty *Henrietta Smith*, to his "Ariel," as he calls *Mary* *Henrietta*, and to *Mlle. Recio*, a mediocre but very ambitious singer, whom he married. In some, but Berlioz loved several charming women at the same time. He was raving for "Ariel" and ready loaded pistols to kill her and her whole family or even preventing to his entreaties; but this trifling (1) did not prevent him from throwing his hand and heart at the feet of Miss Smith and marrying her. Artists!

hearts, of course, are not to be measured by normal standards.

He showed even a touching loyalty, after ten years had passed since the death of *Henrietta*, in a gruesome scene thus described by Berlioz: "I was officially notified that the small cemetery at Montmartre, where *Henrietta* lay, was to be closed and that I must remove her dear body. I gave the necessary orders and one gloomy morning set out alone for the deserted burial ground. A municipal officer awaited me, and as I came up a sexton jumped down into the open grave. The ten years' buried coffin was still intact with the exception of the cover decayed by damp, and the man, instead of lifting it to the surface, pulled at the rotten boards, which, tearing asunder with a hideous noise, left the corpse exposed. Stooping, he took in his hands the fleshless head, discolored and gaunt; the head of poor *Ophelia*, and placed it in the coffin lying on the brink of the grave—alas, alas! Again he stooped and raised the headless trunk, a black, repulsive mass in its discolored shroud—it fell with a dull, hopeless sound into its place. The officer, a few paces off, stood watching. Seeing me leaning against a cypress tree, he cried: 'Come nearer, M. Berlioz, come nearer.' In a few moments we followed the hearse down the hill to the great cemetery where the new vault awaited before us. *Henrietta* was laid within."

A Brilliant Writer

Berlioz was also a brilliant and witty critic and feuilletonist. He was for many years music critic of the *Journal des Débats*, and he left some entertaining writing in his *Grotesques de la musique*, *Voyage musical* and *Scènes de l'orchestre*. He also held in high esteem his duties as a critic. "I have circumscribed my diplomacy, trimming and all! All measures and concessions," he said. "Why can I not remember that the good, the beautiful, the true, the false, the ugly are not the same to everyone?" A hint to the adherents of "standardization" in music.

"A constant reader of his articles once remarked to him: 'You don't look a firebrand, but from your articles I should have expected quite a different sort of man, for, devil take me, you write with a dagger—not with a pen!'"

Some anecdotes and bon mots:

An autograph collector stole Berlioz's hat. "It was such a shabby one," he said, "that I can't ascribe the theft to any other motive."

When Berlioz finished his *Enfance du Christ*, a kind of Christmas Carol, he invented a seventeenth-century "Maitre du Chapelet" by name "Pierre Durche" and had the work performed as his. All Paris fell into the trap. Even *Felix*, who as an historian might have been expected to know better, led the chorus of the style, and some one went so far as to declare that Berlioz could never write a work like that. When the approbation was at its height, Berlioz acknowledged the authorship to the construction of his opponents. *Adeline Patti* requested him to write something in her album. He wrote: *Oporeti pati* (one must suffer!) and as she asked him what it meant, he answered "it was kitchen Latin and meant: *Apporeti le pote* (bring on the pie!)"

When his opera *The Trojans* was first produced a friend came to him confidentially and told him, "Mercury! Those wings on his head and his heels are really comical. No one saw anybody with wings on their heels."

"Ah, you have seen people with wings on their shoulders?" "I have not, but I can quite understand that wings in unexpected places are awkward." "You are right," *Adeline Patti* was a great favorite with Berlioz. "I want to hear that delicious little *Patti sing Marika* the other day," he writes. "When I came out I felt creepy for her making me listen to such platitudes."

"Certain things should never be said, and still less should they be resumed," he used to say.

Now if he were of Berlioz's life and the elements of his success:

Pertinacity in his aim to become a musician in spite of all obstacles and disappointments.

Pertinacity in striving to obtain the *Prix de Rome* in spite of four consecutive failures.

Pertinacity in striving to become a famous and conquer the heart of beautiful *Henrietta Smith*.

Patience royal with public critics and musicians of the old school during his whole career.

Mastering of orchestration upon a never before attempted scale.

A MAN OF IRON!

Practical Study of Arpeggios

How the Least Possible Contraction of the Muscles, Combined with the Greatest Possible Control of Weight, Will Produce the Best Results in the Shortest Time

By LE ROY B. CAMPBELL



The broken-chord or short arpeggio is one step, and a very advantageous step, toward the more important and more used figure known as the extended broken-chord or grand arpeggio. As in the broken-chord practice, the chief cause of the difficulty in playing this form of technic lies in bringing the right fingers over the right keys at the right time. We have already prepared the fingers to fit any form of the broken-chord; but a new difficulty now arises, that of an extended lateral motion, together with putting the thumb under the fingers, or the fingers over the thumb.

As explained in the broken-chord practice, we must guard against any but the lightest possible, yet at the same time potent, finger articulation from the knuckle joint, since it is from this point that spacing must be made. A pulling sideways and downward at the same time and from the same pivot, would certainly result in a tug-of-war. The downward force must therefore, come as largely as possible from nicely balanced and evenly distributed weight, making all accent with arm impulses while the fingers furnish the clearer articulation.

With this end in view, employ as a first exercise, one that does not differ greatly from the first exercise in the broken-chord study except that this one uses more lateral motion.

Suppose we take an exercise from Duvernoy op. 120, No. 8. The notes to be played in the right and left hand are the following:



A few measures later the left hand has a similar passage:



It will be seen at a glance that either of these forms can be reduced to two chords



With the playing mechanism suspended easily over the keys the fingers over the keys at (a) and after the mind gets a correct idea of the chord at (h), tap gently, but crisply the chord under the hand at (e), by a general arm impulse, and, in the same instant, spring over the keys for the chord at (b). The fingers should be keenly alive to each key they touch, but under no constrained attitude; on the contrary, they should hold their respective positions with the very minimum of tension or contraction. Return from (h) to (a) in the same manner—make several repetitions of this springing exercise.

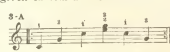
Muscular Sensations in Practice and in Actual Playing

When the hand springs from the position at (a) to (b), let it be with a slightly circular motion; in fact, a motion like that made by the arm in playing an ideal arpeggio up and back, through two octaves. The reason for this is, that all sensations made in practice should be as nearly like those in actual playing as possible, since it is this very accumulation of sensations which is to guide our movements in real playing. Never forget this fact in all playing, or practice. If we keep this in mind we will then see clearly why the high-raised-finger-stroke is not productive of any but the slowest progress, because the muscles are contracted and the fingers are absolutely contrary to those used in real playing.

After Exercise 2 has been carefully practiced in the right hand, then proceed with the left. Let as much as possible of this work be done without touching the keys. We are attempting to develop the sense of touch, not the sense of sight. Psychology tells us that it is difficult to pay careful attention to two senses on any new act at the same time, therefore, pay 100 per cent. of attention to the sense which is most desired to be held back, viz., that of touch. It might be noted in passing, that the slight-of-hand performer gains the attention of his audience to the sense of hearing by some clever story, when suddenly the audience is told that the eye is deceived because the attention is elsewhere, i. e., on the story.

A New Exercise of Putting the Thumb Under a Finger, or a Finger Over the Thumb

A most important spacing exercise follows, in which the difficulty of passing the thumb under the third or fourth fingers, or the third and fourth fingers over the thumb, is given careful and consistent attention.



In this exercise the student will depart from the usual commonplace manner of putting the thumb under. A few comparisons of the old manner of practice with the new will be cited and the student can then decide for himself which way seems more consistently correct.

First: As a rule the student, in playing any figure like Ex. 3, A, has been asked to hold the third finger on (g) (right hand) until the thumb touches (c) in order, as he has been told, to make a perfect legato between the (g) and (c) in the course of the arpeggio. At first thought, this sounds well, but examine it more closely. Why be partial to making (g) and (c) legato? Why should not all the tones throughout the whole two octaves be approximately legato? When one holds

(g) with the third finger until the thumb plays (c), naturally (g) and (c) will be legato, but what of the second finger which should be ready to play (e) following the (c) which the thumb has just struck? The second finger and its key (e) are separated by at least six inches. If the idea were to play only to c

then this holding of (g) with the third finger would be consistent, but we are not going to stop on (g), we are to go on up another octave. It can easily be seen that while a gain of an inch in legato connection is made between (g) and (c), six inches is lost between (c) and the next (e).

The Remedy In order, therefore, to correct this old fallacy, touch (g) as shortly as possible (that is, short enough to be

consistent with the ordinary non-legato touch) returning the hand instantly to proper relaxation, while the momentum of the hand moving sideways, together with inclining the thumb slightly under, will deposit

the thumb over (c) with no perceptible break in legato and, at the same time, the second finger, being not held back as in the old way, will then flow on in an uninterrupted legato, or connected manner, pleasing to the ear as well as to the eye. In coming down the arpeggio, it will be the thumb on (c) which will touch

its key a short stroke, and then relax, allowing the hand freedom in passing the third finger over to the (e).

Second: In the old way, of grounding the third finger on (g) while the thumb was turned under, a large part of the weight of the playing-mechanism, in nearly every case, rested upon this third finger. This particular place where the thumb passes under is of all places in arpeggio playing the very point which should be free from any burden of excess weight or tension. In fact, at this very point, the whole hand should be most relaxed and free.

The Remedy

Touch the (g) with a short effort, free from heaviness, and return the hand quickly to relaxation; the shoulder muscles will then assume the whole responsibility for the control of the playing-mechanism and with an easy movement sideways, each finger will have practically perfect freedom for the clearest kind of tonal articulation.

Third: Naturally, in the old process the arpeggio will go by jerks, since the second finger's progress toward its key (e) is held back by the third finger holding (g). [The student formerly worked laboriously to make the arpeggio flow evenly; he thought that the break which he heard was between (g) and

(c), but in reality it was between (c) and (e).] As will readily be seen by touching a short tone at (g), the second finger is released and by the gentle support of the arm at the shoulder it is possible for each finger to be directly over its respective key at the precise instant that it should be there.

Fourth: In the old manner of holding (g) until the thumb plays (c) the whole central energy of the hand is made very tense, which, of course, is most inconsistent with an easy flow of motion most necessary for an even arpeggio. It will be noted also that this tense, or rigid, quality would vary, being sometimes quite contracted and at other times not so firm. It is almost needless to call attention to the fact that an easy accurate habit will be very slow in forming under such a variable muscular condition, and instead a very difficult and complicated habit will result from the effort and contraction of each finger with its proper key by this faulty method.

The Remedy By this new manner of practicing the arpeggio the muscular condition is not variable; on the contrary, it is as nearly constant as is possible to make it. Therefore, a correct habit will be established with the least amount of practice.

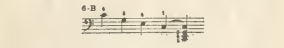
Fifth: In the last event the old form of practicing the arpeggio is not like real playing; the artist does not

hold the third finger upon (g) while he places the thumb upon (c). On the contrary, he plays precisely as we have described it. Again, we must refer to sensations in practice, under the old arpeggio practice, the general sensation produced is totally unlike that which must govern the finished arpeggio in real piano playing. Therefore such practice should be discarded. The manner of practice here advised brings the same sensation, the same quality of feeling in practice as in real playing (except that it goes slower); therefore more satisfying and quicker results are sure to follow. We have gone into detail on this point in the arpeggio because it is really a vital issue. Many a student has, like the writer, lost hour after hour of precious time upon the old thumb-under exercises. It is hardly necessary to call the attention of the student to the fact that in the other two positions of the arpeggio for the right hand the fourth finger is used where we have spoken of third, e. g., but the same principle applies.



The left hand should be given equal practice with the right.

In the next example the student will practice another spacing exercise.



With an easy, swinging motion of the hand play the c, e, g, c and then with quick spacing movements of the right fingers over their respective keys while at the same time with an upper-arm impulse (The lower-arm and hand being consistently relaxed) swing the comfortably fixed fingers into the keys by a snappy leverage movement, the wrist seeming to lead while the hand immediately relaxes. This should also be practiced with a gentle effort in striking the chord, for in actual playing we have both the snappy finish to arpeggios as well as a gentle, softer finish. This exercise also should be given equal attention for the left hand.

Finger Articulation for the Arpeggio

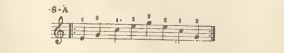
As in the case of the broken chord after the spacing exercises have been perfected to a certain degree, the student should now practice some articulation exercises for finger clearness. This finger articulation should call upon the finger for only a slight, but crisp (non-legato tone); the finger should use the minimum of tension, the fore-arm feeling as unconstrained from muscular action as possible, and at the same time the mind should take in this sensation, for the correct sensations will improve the mental power to direct the correct motions.

As a first articulation exercise let us try this:—



Be sure to carry the forearm and hand by use of the upper arm muscles, so that the fingers are not burdened with anything but their work of light but clear cut articulation. Also practice the finger articulation by use of two taps on each tone.

Two more exercises where the passing under of the thumb is included, will complete the practice in articulation. The first exercise is to pass the thumb under the third finger.



The next exercise passes the thumb under the fourth finger.




All the practice forms thus far shown can be applied to any arpeggio, regular or irregular, and even to a seventh chord.


In practicing these last two exercises, the student should keep the arm and hand over the keys by the use of the upper arm and shoulder muscles; this gives perfect freedom for finger articulation. The arm should make an easy and natural lateral motion, while the fingers drop on their respective keys as the hand moves up and down the keyboard. The fingers should always be assisted by more or less controlled-weight. Remember what was said about passing the thumb under the fingers or the fingers over the thumb.

Regular Routine Practice of the Arpeggio

The student is now ready, if he chooses, to practice the arpeggio through all keys in the usual routine manner of presenting them. It might be noted that the actually different positions found in the twenty-four major and minor keys are all included in the following keys:

Major: C, D, E♭, B, B♭ and F♯.
Minor: C, D, F♯, B and B♭.

In using the arpeggio practice known as the "extended form" through two or three octaves, it is well to use sometimes accents of three  and again

of four  Let the accent be made by use of imputed arm weight, while the fingers give clear, smooth articulation to tones not on the accent.

The usual arpeggio in music is used for an accompanying figure and as such will be played with a harp-like *leggero*, or non-legato touch. In slower tempo a more legato touch will be used.

Dr. McKeever, an eminent psychologist, says "The reason why students blunder, is often because they do not have a clear image of what they should do, before setting out to do it." We often find students working at broken-chords and arpeggios for weeks, and yet where they should use the third and where the fourth fingers. A good plan in such cases is to have the student buy a good music writing book and then explain how the triad is built and developed into the arpeggio. After that let him write and finger correctly all the broken-chords and arpeggios in each key as he uses them for practice. This usually has the result of establishing a clear image of the correct fingering in the mind.

Etudes and Pieces for Arpeggio Practice

The student will find excellent practice for the use of these forms of technique in Franklin Taylor's "Broken-chord and Arpeggio" series, also in "New Grades" by Philipp. A few pieces might be suggested in progress: "Song of the Woodman," Lynnes; "Album Leaf," Gutzenmacher; "Guirlandes," Godard; "Impromptu," op. 90 No. 4, Schubert; "The Lord's Hans Seeling," Melody in F♯ (left hand alone), by Egging; "Whispering Zephyrs," Lynnes; "Prelude" E minor, Mendelssohn; "Rumors of Autumn," Rubinstein; "The Swan," St. Sæns-Kunkel; "Rondo Capriccioso," Mendelssohn; a collection of pieces; "Modern Playing," Schirmer.

Broken-chords and arpeggios practiced thus with a due regard for the laws of mechanics, as well as for correct physiological and psychological conditions will bring rich returns to the student in the matter of economy of time, a better tone, more facile technique, and a deeper feeling of reserve power which will accompany his every playing motion; and in the last place, he will see that his newly acquired manner of playing is identical with that of the artist-pianist. "As a pianist thinks (correct motions with their accompanying correct sensations) so plays he."

Do You Know?

SHOSTAKOVICH boasts one composer of renown. He is Valdimir I. Reizloff, born at Krasnopark in 1864. His effects are said to rival Moussorgsky and Schoenberg in weirdness. He has written operas, songs and many piano pieces, now difficult to obtain.

Schubert's teacher, Wenzel Ruzicka, after a few weeks' instruction, threw up his hands with the exclamation, "He knows everything—God Almighty has taught him!"

Chamber music in America owes a great debt to an Irish musician, now almost forgotten. He was Thomas Ryan, who was born in 1827, came to America in 1844, and for fifty years thereafter was the guiding spirit of the Mendelssohn Quintette which played in nearly every town of size many times. He played clarinet and viola.

Why Rhythm is so Important

By Francis X. Wahl

"Way do you talk continually of rhythm?" asked one of my inquisitive pupils recently. "First I was 'stumped' for a reply. Then it came to me.

"Rhythm is the thing which gives identity to a melody. That is, it is the same as identifying a face of a friend. Everyone has a nose, a mouth and eyes, yet you know your friend at once when you see him in the street because of the lines of his features which no one else seems to have exactly the same."

"Take melody such as 'Nearer My God to Thee.' Any composer, by changing the rhythm, can so camouflage the original that you might take it for the latest jazz outrage. Haydn's lively *Gypsy Rondo* can be turned into a waltz, a funeral march or a minuet at will, but the moment the rhythm is changed in the least its identity is lost. Be strict with rhythm."

Putting "Pep" in Piano Pupil's Playing

By George W. Porter

The writer confesses that he has used "the unpardonable alteration" in the title above to attract attention to the following principle, which he has found very valuable in his own work.

Pep is slang for vitality. The late Charles Frohman was once asked what he considered the greatest asset of the actor. He answered, "Vitality."

Much piano playing is uninteresting because there is little in it to indicate that kind of strength known as vitality.

Vitality, to my mind, comes from quick, rapid (not necessarily forced) motions employing the muscles to their normal extent. Is that clear?

It can be illustrated with a simple scale of C. Play the scale first in your accustomed manner but quite slowly. Now play it again with the same tempo, but this time raising the fingers at the metacarpal joint and making them go as high as they possibly can without strain. This time, however, in the downward movement and in the upward movement make the finger travel as rapidly as you possibly can. The movement of the scale is slow, but the movement of the finger quick.

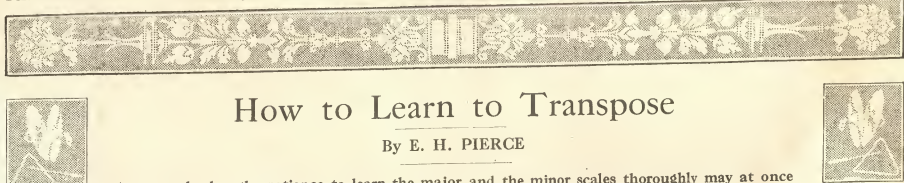
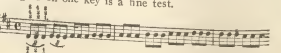
The man who stands with a pick in the street digging up asphalt may use twice the force of the lithic, agile, champion tennis player who is exerting every muscle to the utmost, but he hasn't the vitality, the "pep." Staccato scales seem to give playing the effect of more vitality, but this is due very largely, I am sure, to quick finger motions. A week or two of exclusive practice upon staccato scales will renovate the most sluggish touch.

Have You Mastered the Quiet Hand?

By M. C. W.

Watch the great pianist at the keyboard and note how quiet the hand is in finger passages which the fret hand position does not seem studied or stiff. The hand is firm, supple and buoyant. How does he do it? Merely by giving a minute attention to it. Here is a good disciplinary exercise for this purpose.

Hold your hand lightly and avoid all rigidity, and really getting some times to see that you are of fingers on one key is a fine test.



How to Learn to Transpose

By E. H. PIERCE

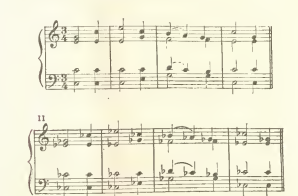
Anyone who has the patience to learn the major and the minor scales thoroughly may at once commence with this article to study the indispensable subject of transposition

The ability to transpose at sight is a very useful accomplishment for pianists who have occasion to accompany singers; also, the practice of transposing is a help to one's general musicianship.

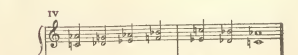
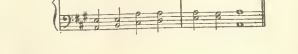
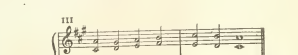
The first necessity to one who would master the art of transposition is a thorough and practical acquaintance with all the keys, both major and minor, and regarding their signatures, scales and principal chords; this granted, it becomes merely a mechanical routine, requiring concentration and quickness of thought rather than any deep theoretical knowledge.

The transpositions most likely to be called for by singers are (in the order of frequency) a semitone down or up, a whole tone down or up, a minor or major third down or up. A transposition of a fourth, fifth or wider interval changes the tone quality of the piece so greatly as to alter entirely its character, and if made at all would require more properly an entire rearrangement of the harmony rather than a mere literal transposition. This is particularly true of compositions in which part is to be sung.

For one's first attempt there is nothing better than to take an easy song-accompaniment, a hymn-tune or a short piano-piece for study, in the key of C, and transpose it downward a semitone. This puts it in the key of C flat (seven flats) and all one needs to do is to imagine a flat before every note, including, of course, C and F, whose transpositions will be white keys, not black. If accidentals are met with, remember that a sharp will become a natural, a flat will become a double flat, a natural will become a flat.



The next step is to take a piece in any sharp key and transpose it to the corresponding flat key. The rule for this is only an extension of that just given; remember that the sharps in the signature will become naturals, and that all other notes will be flat. For instance, take the key of A: the F, C and G, being sharp in the signature, will always be natural; the other notes, B, E, A, D, will be flat. Notice that the letters just last named are nothing more or less than the signature of the key of A flat, into which we are about to transpose. The same routine may be followed with any sharp key.



To lower a semitone when the key is already a flat key is slightly more difficult, though the difficulty will yield to honest effort. The rule will be: imagine the flats in the signature are double flats and everything else single flats. Should accidentals be met with, regard a flat as a double flat, a natural as a flat, a sharp as a natural.

It is recommended to practice the transpositions just described for a few weeks before going on to the next, which will be

To Transpose Upward a Semitone

All the rules for this will be the exact converse of those given above. For the key of C, imagine seven sharps in the signature—that is, sharp every note. For accidentals, read a sharp as a double sharp, a flat as a natural, a natural as a sharp.

For keys having a flat signature, imagine each flat a natural and *sharp all other notes*.

For keys having a sharp signature, imagine each sharp a double sharp, and all other notes singly sharped.

When readiness is acquired in these transpositions, we are ready to advance to more difficult tasks, for instance:

To Transpose Upward or Downward a Whole Step
Here the first question to ask ourselves is: "What is the signature of the new key?" Suppose the original is in C, and we wish to transpose downward to B flat: the signature of B flat is "B flat and E flat." Fix this firmly in mind and act accordingly, putting every note downward one letter and observing the signature of the new key. Thus

C will become B flat.
D will become C.
E will become D flat.
F will become E flat.
G will become A.
A will become G.

The chief difficulty will be in the matter of accidentals, as it is impossible to frame any such simple and convenient rule-of-thumb as that giving a sharp transposition by semitones. Generally speaking, a sharp will remain a sharp and a flat will remain a flat, but there are sure to be exceptions; for instance, in the transposition just described, an accidental C sharp will become D sharp, not B natural. The best thing we do when we meet an accidental is to ask ourselves what note is a whole step below this (or above, as the case may be). A thorough elementary knowledge of harmony is a great help in this and similar cases, yet I have known many musicians, especially orchestral players, who had succeeded in becoming very expert transposers without any such knowledge.

To Transpose Upward or Downward a Third

This is the transposition usually called for when an alto voice sings a song, or the reverse. The interval may be either a minor or a major third, according to the signature chosen; for instance, if the original is in B flat, transposing to the key of G would be lowering it a minor third, and to the key of G flat would be lowering it a major third. Accidentals constitute the chief difficulty, but are dealt with by considering what interval is in question—a minor or major third—and acting accordingly. For the benefit of those who have not studied harmony, we would say that a "minor third" is obtained by counting four semitones; a "major third," by counting five. Thus, from C to E flat we count "C, D flat,

D, E flat" four semitones; from C to E we count "C, D flat, D, E flat, E" five semitones.

Composers writing in Sonata form, Rondo form, or Fugue always meet with the necessity of transposing certain of their themes a fifth or a fourth in the course of their work. Those writing or arranging for orchestra are also obliged to be specially versed in transposition, as the parts for clarinet, cornet, trumpet, French horn, etc., are written in keys other than which they sound. The reason for this lies in the early history of these instruments and the technical incompleteness of their original forms. It is an interesting subject, but would lead us too far afield to discuss at present. We shall give no special rules in regard to these transpositions for the reason that persons engaged in such activities as those just indicated have, as a matter of course, reached a point where their practical experience where help from an article of this kind is unnecessary.

The Perfection of the Art

When one has reached a high degree of musicianship and has been long accustomed to the task of all sorts of transpositions, he will at last reach a point where all such mechanical rules as we have endeavored to present for the aid of beginners may be thrown aside, and the task accomplished in quite a different way. One then reads the music and hears it inwardly, both in its melody and its harmonic scheme and simply plays it by instinct in the key desired, the mental process being quite similar to playing by ear a tune that one has heard but never seen in print. The writer, on just one occasion in his lifetime, found himself called upon to transpose at sight a short Anglican chant into a key distant an "augmented fourth"—probably the most difficult transposition that could be named. Instead of attempting to do so by following out any rule, he managed by extreme concentration of mind to memorize the chant in a few moments, after which he played it successfully in the desired key, rendering it "by ear," so to speak. Problems of this extreme sort are fortunately very rare.

Technical Value of Transposition to Pianists

It is one weakness of nearly all the standard études for piano, aside from those intended for very advanced players, that they stick too closely to the key of C and its nearly related keys, giving the student insufficient acquaintance with the black keys. Hannon's *Virtuoso Pianist*, otherwise a work of surpassing excellence, suffers from this defect, while it is almost ludicrously in evidence in Czerny and other older writers. Pischka cannot be accused of it, nor Wolff in his *Little Pianos*, but the former is only for very advanced pupils, and both are painfully unmusical to the ear. The writer has found it very beneficial to require pupils, even as early as grade 3 or 4, to transpose their studies occasionally. The exercises in the first part of Hannon, which are all in the key of C, may be transposed with profit into the key of C sharp or C flat, without changing the fingering. True, this brings the thumb occasionally on a black key, but he has never found any good reason to uphold the superstition of the earlier school of piano teaching, which apparently takes for granted that the black keys are in some mysterious manner harmful to the thumb.

"Music is the mediator between the spiritual life and the life of the senses; although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which, like every creation of art, is mightier than the artist."—BRECHHOVEN.

The Price of Lessons

By L. E. Eubanks

"One price for all" is usually a good business motto; but I am not sure that it is always best for teachers. On one extreme, we have the wealthy student who is taking music largely "for effort" and gauging its social importance to him solely by what it costs. If such a pupil can boast that he pays \$10 a lesson, and deems it worth his while, he is satisfied.

At the other extreme we find the child poor but deserving. If such a one comes to you, a teacher, and proves that he possesses latent genius of high order; it is right to turn him down because of his poverty? I believe there is justification for accepting both these pupils; the parvenu is going to give his money to *some one*; and the other little chap appeals to our *ethical* sense.

Admitting, then, that it is "good business" as well as faithfulness to the art our loves, for a teacher sometimes to alter his usual price, how is it safely to be done? More than one teacher has regretted trusting to a pupil's promised secrecy. Of course, in the case of the parvenu all he wants is pretense away, and your other pupils are not going to care how much it costs him. Most any explanation that flatters his vanity will be sufficient.

But it is different with the pupil who is accepted at less than your usual price; your action must be explained here; and note that the favored pupil must believe what the others do. Children *will* talk, you know.

The best plan is to give such a pupil an unpopulor hour, a period that no one else would have. Charge him *nothing*, if it is but 25 or 30 cents. He must be able to say that he is a "gratis" pupil; it will have a bad effect, lessening his self-respect and tending to cheapen music in his eyes.

Another method is to shorten the lesson period. But this plan is less logical, besides giving the other students a closer "line" on the "complimentary" student. If you are charging \$1.50 to \$2.00 for 30-minute lessons, less than 25 cents' worth would hardly give the pupil time to lay aside his hat. Use of the unpopulor hour is the best of all plans for such a pupil; you can do much more for him and arouse no embarrassing inquiry.

A teacher must have a "regular price" from which no departure is made without good reason; but to be over-strict in this will militate against success, both financial and ethical. He asserted that the self-satisfaction of having helped a meritorious youngster, a kiddie who really "has it in him," will be of practical value to you; there is no greater impetus to good work, in any line, than the consciousness that the work in itself is worth while.

Discouragement and Its Antidote

By M. C. Gowan

MUSICIANS seem to think that they have a monopoly upon discouragement; but as a matter of fact, very few people ever escape discouragement—waves of discouragement—in some form.

The antidote that many wise men have found is simply the words:

"I course I'll be discouraged, but I won't stop."

It is a physiological and psychological fact that the mind and body are constantly changing. The weather, the digestion, intestinal bacteriological action, exercise, all have a definite effect upon our being, to say nothing of our mental behavior. It is virtually impossible to play a piece one day on the same manner in which it is to be played on the following day. There is always some element of variation. That is what makes human playing so interesting. If Harold Bauer played the *Brahms* concerto exactly the same at every concert, it is hardly likely that he would draw the same audiences over and over again. The fact is, that it is always slightly different. The writer has seen Paderewski in the same program at two different concerts play compositions in a notably different manner.

Just remember that every day we differ, and that on some days our spirits may be down, our optimism weak. Don't despair, be patient, to-morrow is another day, things will go better, the runs that refuse to run to-day may fall to to-morrow. Of course, you will get discouraged—only don't keep discouraged.

De Pachmann's Secret

WHEN de Pachmann came back to America for his last tour, his friends all noticed a peculiar ease and velvet-like finish to his playing and also a force somewhat astonishing in comparison with his previous performances. The marvelous effortless ease with which he played certain running passages—passages which, despite their resonance, seemed to rain out of a hand that was scarcely moving, astonished everybody. They asked him frankly for the secret of his progress. Knowing de Pachmann's eccentricities and also the fact that he had been absent from the concert stage for some years, his friends thought that he had hit upon some new method or evolved some secret system. They asked him frankly for the secret of his progress. —progress made in the baffling matter of piano technique at the age of sixty-four. de Pachmann smiled and answered:

"Secret? My secret is I work like de devil eight hours a day at practice until I get it right."

Those who heard him at work said that twelve or fourteen hours a day would have been nearer the truth.



Louis Adolphe Coerne

LOUIS ADOLPHE COERNE was born at Newark, N. J., on Feb. 27th, 1870. He is a graduate of Harvard, where he pursued his musical studies with Franz Kneisel, studying the violin concurrently with his academic course. He is a pupil of Rheinberger in composition and organ, and in composition with J. K. Paine. He later returned to Harvard for post-graduate work, where he took his degree as Ph.D. in 1905 with the thesis, "The Evolution of Modern Orchestration." Later he was active in musical affairs in Buffalo, N. Y., and Columbus, Ohio. After protracted study in Germany he took charge of the musical courses in Harvard University for the summer session. He was professor of music at Smith College from 1903 to 1906, when he again returned to Germany for further study. He has held posts at Troy, N. Y., (as musical director), University of Wisconsin, Connecticut College. He has written in the larger form, operas, symphonic poems, choruses, a Mass in D flat, sonatas, and a ballet. His piano music is melodious and graceful. Probably the best liked are *Happy Valley Waltz*, *At Daybreak*, *Somewhere in the Sunlight*; and the anthem, "O God of Bethel."

Thumb Drill of the Right Kind

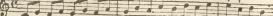
By M. C. W.

Here is a thumb drill that can be used to preface scale-playing to good advantage. As the thumb is rarely used on a black key in scale playing, the practice may be confined to the broken thirds in C major as indicated.

Follow this counting for precision:
Count I. Strike the second finger and at the same moment let the thumb fly under to its proper position over the E. The next key to be struck. These motions are to occur simultaneously and are not to be accompanied by any jerky motion of the hand.
Count II. Strike the E confidently with the thumb, at the same moment liberating the second finger and placing it in striking position immediately over D, the next note.

Proceed in the same manner with the other fingers, and the other notes in all the exercises.

For passing thumb under



THE ETUDE

Why Children Should Study Music

By Harriet Gibson

[This article is really the contents of a little booklet prepared by the writer to circulate among her patrons.—Editor of ETUDE.]

ALL children should study music for the grace, charm and joy it will give them, for its refining influence; for its educational and cultural benefits. A child whose ear is trained in music will have a soft, well modulated voice—a child with its sense of rhythm and melody will be more graceful, and with a sense of developed melody and harmony well developed there comes a love of the beautiful and through musical experience as well as a refined sensibility.

Music is also an exact science, and will train the mind and memory. What other single study develops the mind, the memory, the imagination, the feelings, the heart and the hand at one and the same time? It is history, biography, romance, mathematics, language, literature, grace, charm, beauty, and manual training all in one. We should study music to be able to appreciate the best in musical literature just as we study literature to be familiar with the thoughts of the great authors. We cannot live by bread alone, and no education is complete without some artistic training. Science and mathematics are splendid brain developers, but what of the realm of the beautiful and spiritual? True education is the bringing out of what is best in us; it is the unfolding of human nature.

Everyone has music in his heart, but *must* study to bring it out. It is like a bubbling spring, striving to be free, and the best time to free this fountain of melody is in childhood—the expression of joyous rhythm —IS IN CHILDHOOD.

The home is the bulwark of the nation. These character is moulded, ideals formed, and the future destiny of the child determined. Let us have more evenings at home at the fireside, with good music and good books. The picture show, outside amusements, and automobiles have displaced the pleasures and the ennobling influences of home life. Let us get back to first principles, true and tried customs, old ideals. Make the music the center of interest—let the boys and girls study, sing, and play. Let the parents join in and bring the best that music has to give to the home, thereby combating the cheap and demoralizing influence of some present day amusements.

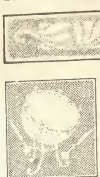
Music in War and Peace

In summing up the blessings and benefits to be derived from music in times of peace, let us not forget that it is a mighty safety-valve in time of war. It lightened the burdens of our heroes at the front; they marched with fresher tread to the strains of martial music; their morale was strengthened, their feelings soothed, their patriotism fanned into a living flame, and music, "sacred music of God!" inspired them with confidence which is the mother of victory.

At home, what a blessing to be able to express, or have expressed for us, in the concord of sweet sounds, our patriotism, our griefs, our joy, our hopes and fears! Thomas Edison said, "The music of the stars, a million men to France." To-day, America is expressing in song her adoration of her immortal heroes, who have died so gloriously for the freedom of the world, and the Home of the Brave. The song, the music, the stars, the earth and sea are chanting a mighty Requiem, expressing in the harmony of God, His gratitude to those who have died for Truth and Ideals. Let us foster these ideas, education and the feelings worth while in the youth of the land, so they may be worthy successors of those who have died to make us free. Let us foster them in our homes, in our national and civil life—the most perfect expression of truth and beauty.

Since the beginning of time, when "the morning stars sang together and the sons of man shouted for joy," music has been the best medium through which to express feeling. This great world of ours moves in rhythmic precision, the stars in their courses move in perfect harmony; the seasons come and go, the tides ebb and flow; the hours of the world keep time in a We cannot improve on nature's beautiful expression of rhythm in melody but, inherent in us all, are these principles of rhythm, harmony and melody, which, when developed, will come nearer putting us in tune with the Infinite than any other human agent. "Where language fails, there music begins."

THE ETUDE



The Proper Use of the "Forte" Pedal

By ORVIL A. LINDQUIST

Professor of Pianoforte Playing at Oberlin College

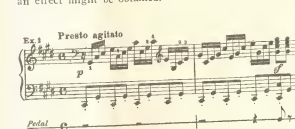
These are few students of the pianoforte who have not, at some time or other, heard the two following statements: "It is wrong to speak of the damper-pedal, as the 'loud-pedal';" and to say, "The damper-pedal should never be used as if it were a loud pedal." It is not to be denied that the foregoing advice is well worth heeding, at least for the majority of piano pupils; yet, strange as it may appear, neither of the two statements can be said to be true.

When the damper-pedal is depressed all the dampers are raised, so that the strings are free to vibrate in sympathy with each other. It stands to reason that any tone, or group of tones, would sound louder under such conditions.

Perhaps it might better be said that to speak of the damper-pedal as the loud-pedal is not so wrong as it is vulgar. However it be, this advice is nowadays pretty well followed, and the expression "loud-pedal" is put in the same class with "play by heart," "tune," etc.

The second statement, in regard to never using the damper-pedal as a loud pedal, is even further from the truth than the first one, for this pedal is actually frequently used for no other purpose than to make the playing louder. Since this particular use of the pedal has no authoritative name, it will be referred to in this article as the "A Thunderbolt."

In *Example One* we have a common use of the forte-pedal. Here the chord marked *f* should sound out like a thunderbolt out of a clear sky, and the forte-pedal is used on this chord in order that such an effect might be obtained.



EXAMPLE ONE, Moonlight Sonata.....Beethoven

Passages that are tempestuous in character also need the forte-pedal, otherwise this tempest becomes a mere "puff of wind," so to speak. *Example Two* is of this type.

If the reader will play *examples one and two*, first with and then without the damper-pedal, he will readily see how much bigger they sound the first way than the second.



EXAMPLE TWO, Concert Etude.....MacDowell

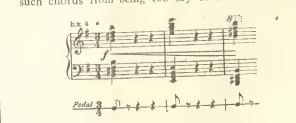
What is commonly called the crescendo pedal is nothing more than the name of another use of the forte-pedal, increasing the crescendo in a run, as in *Example Three*. Crescendos of any type can be heightened by a proper application of the damper-pedal.

[EDITOR'S NOTE.—Prof. Lindquist gave our ETUDE friends a most interesting article upon the *Mysterious Middle Pedal* in *The Etude* for December, 1918. The middle pedal is not half so important, to the average student, as the Forte Pedal. Prof. Lindquist is quite right in saying that the Forte pedal is really used legitimately for the purpose of raising the volume of the tone, and should be thus used when the attitude proper of the composition demands. It may also be used to create what some pianists term "atmosphere." The whole difference is that the average pianist uses this pedal so that it produces a fog rather than an atmosphere. This ETUDE reader will gain greatly by reading Prof. Lindquist's article and trying out his suggestions.]



EXAMPLE THREE, Polonaise.....MacDowell

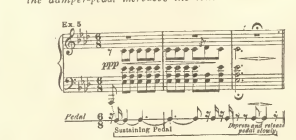
In *Example Four* we have what is called the staccato-pedal, which is still only another use of the forte-pedal because it is used only when forte staccato chords are wanted. Why it is called the staccato-pedal is hard to see, because it has nothing to do with the staccato effect; in fact, the tendency is to make the chords less so, for a perfectly clean-cut staccato is possible only when no pedal is used. To be sure, the damper-pedal is also often used on soft chords of short duration, but only for the purpose of keeping such chords from being too dry or colorless.



EXAMPLE FOUR, Waltz.....Chopin

In *Example Five* we have an exceedingly interesting use of the forte-pedal. If the reader will strike up the piano and then afterwards de a pianissimo chord and release the damper-pedal very slowly, he will notice a gradual increase and decrease of tone.

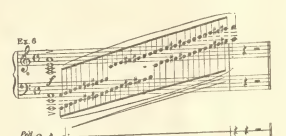
By this means a very perceptible swell can be obtained, which, when put on the final chord of a composition as this one of Chopin's, makes a beautiful effect. The swell is more noticeable, of course, on a concert grand than on an upright. To say that such a delicate effect as this was obtained by the use of the forte-pedal might seem an absurdity; nevertheless, the effect is gotten on the principle that *depressing the damper-pedal increases the tone*.



EXAMPLE FIVE, Prelude.....Chopin

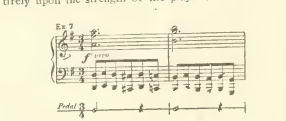
In the above examples we have seen how the depression of the damper-pedal actually makes a chord or passage louder. In the examples to follow we shall see how a quite similar effect can be obtained by the use of opposite means, i. e., by releasing the damper-pedal.

If, in *Example Six*, the pedal is very quickly released on the last note of the crescendo run, the accent will be greatly increased. Of course, this is more of a *Pianissimo* than an actual fact. The storm isn't any more furious because it is followed by a dead calm, but only because to have been more so; also, the more suddenly the storm ceases, the greater will it appear to have been. So with this run, the more suddenly this run of tone can be shut off, the stronger will the accent appear to be.



EXAMPLE SIX, Etude in A Minor.....Chopin

This sudden release of the pedal is used quite often to make a passage more rhythmical. For instance, the active passage in *Example Seven* will have a much stronger rhythm if the pedal is released on the third count than if it were held throughout the measure. However, if it is held for all three counts the volume will be much greater; so, in the last analysis, the choice of pedaling in this passage would depend entirely upon the strength of the player's octave work.



EXAMPLE SEVEN, Minuet in G.....Paderewski

In pedalling the last chord of a composition, the pedal release should come on some definite pulse beat. This is a point that seems to be overlooked by many pianists, and we only need to look at the number of compositions that have a fermata over the last chord to see how it is also lost sight of by the composers. For instance, the fermata over the final C in *Example Eight* would indicate that the note should be held longer than the four counts allotted to it. To do this would be a great mistake, for the only way to get a good, snappy ending to this spirited composition would be to release the damper-pedal on the first count beyond the double bar. The releasing of the pedal on a strong pulse beat is as important in quiet compositions as it is in spirited ones, except that the effect is so noticeable; but the listener, if he has a strong sense of rhythm, will not be satisfied in either case unless the ending comes to a close on the proper rhythmic beat.



EXAMPLE EIGHT, Impromptu in C sharp Minor.....Reinhold

VALSE-BLUETTE

JAMES H. ROGERS

Bluette means a spark or flash of fire. Mr. Rogers' *False Bluette* has the true touch of vivacity. It is a graceful and original composition. Grade 4.

Tempo di Valse M.M.♩=60

mf
il basso mesto
p
sostenuto
f non legato
mf
lusingando
un poco animato
poco leggiero
p
mf
a tempo
rit.
pp
mf
mf
p

marcato
f
meno forte
lusingando
mf
p
cresc.
molto cresc. e accel.
ff

THE BUGLER

MAURICE ARNOLD.

A useful study in the elementary chord positions, for either hand. Almost a first piece in chords. Grade 2.

Marziale M.M.♩=108

f
sf
sf Fine
D.C.

WHITE HEATHER

Two contrasting themes, both characteristically Scotch. Grade 2½

Andante M.M. ♩ = 100

AVE CORBETT

Andante

p cantabile

cresc.

p

mp

cresc.

mf

dim. rall.

p a tempo

Fine

Poco animato

mf

cresc.

f

rall.

mf

cresc.

rall.

D.C.

OVER THE TOP

MARCH

WALTER ROLFE

A good teaching piece, affording practice in the five-finger positions. Play in double time two counts in a measure. Grade 2 $\frac{1}{2}$

Tempo di Marcia M.M. $\text{♩} = 126$

Tempo di Marcia M.M. 2=126

126

IN STEP

AU PAS

SECONDO

L.J. OSCAR FONTAINE, Op. 140, No. 2

Grade 4

Graceful and pleasing, with parts well balanced. In the style of a *promenade march* or modern *Gavotte*. Grade 4

Marziale M.M. ♩ = 108

1 *ff* *sf* *mf* *rit.* *mf* *p* *piu animato* *p* *mf* *f* *ff* *Fine*

IN STEP

AU PAS

PRIMO

L.J. OSCAR FONTAINE, Op. 140, No. 2

Marziale M.M. ♩ = 108

ff *sf* *mf* *rit.* *mf* *p* *piu animato* *p* *mf* *f* *ff* *Fine* 1 2 3 *mf* *f* *ff*

SECONDO

The image shows a page of a musical score for a piano and violin. The title "SECONDO" is centered at the top. The score is written on three systems of staves. The first system has a bass staff for the piano and a violin staff. The second system has a piano staff and a violin staff. The third system has a piano staff and a violin staff. The piano part includes dynamic markings such as *ff*, *sf*, *p*, *mf*, and *f*. The violin part includes dynamic markings such as *f*, *sf*, and *sf*. The score concludes with a double bar line and the marking "D.C." (Da Capo).

LOVE'S RAPTURE

SECONDO

LOUIS ADOLPHE COERNE, Op. No.1

An original duet number, easy to play, and of real teaching value. Grade 3.

Allegretto grazioso M.M. $\text{♩} = 144$

Allegretto grazioso A. M. Op. 2-44

mf

1 con espressione rit.

2 con espressione rit.

3 last time only cresc.

p mp al tempo sostenuto

12 D.C.

PRIMO

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a forte (*ff*) dynamic and features a melody with eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal melody and piano accompaniment, with the vocal line showing some rests and the piano part including a triplet of eighth notes. The third system concludes the piece, with the vocal line ending on a final note and the piano accompaniment featuring a series of chords and a final cadence. Dynamics range from *ff* to *mf* and *f*. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4.

LOVE'S RAPTURE

PRIMO

LOUIS ADOLPHE COERNE

Allegretto grazioso M.M. $\text{♩} = 144$

Allegretto grazioso M.M. 144 = 144

mf

con espressione rit.

con espr. rit.

cresc.

ff

Fine

atempo sostenuto

p

D.C.

VALSE RUBATO

ARTHUR L. BROWN

By the popular American composer of *Love Dreams* and other successes. To be played in the manner of an improvisation, with much freedom of tempo. po. Grade 5. Moderato e grazioso M.M. = 144

p *l.h.* *r.h.* *l.h.* *l.h.* *r.h.* *l.h.* *l.h.* *l.h.*

a tempo *con gran espress.* *ff* *mf* *rit.* *mf* *dolce.* *legato* *l.h.* *dim. e rit.* *Fine* *mf* *marcato*

cresc. *l.h.* *cresc.* *mf* *l.h.* *D.C.*

MY FAIR LADY

Introducing "LONDON BRIDGE", etc., with Variations

A good little study in the parallel major and minor keys. Grade 2½.

Andante M.M. = 108

GEO. L. SPAULDING

mf *Lon-don bridge is* *fall-ing down,* *fall-ing down,* *fall-ing down,* *Lon-don bridge is* *fall-ing down,* *My fair* *la - dy.*

A PICNIC PARTY

PAUL LAWSON

A lively recreation piece, with an interesting middle section in A minor. Grade 2½
 Allegretto M.M. ♩ = 108

TARANTELLE CAPRICE

This brilliant number will repay careful study. While not too difficult, it contains much of technical value: quick finger work in either hand, interlocking passages, octaves and chords. Grade 5

ALOIS F. LEJEAL, Op. 80

Molto vivace M.M. ♩ = 144

fz l.h.
pp
cresc. poco a poco
molto rit.
a tempo
piano subito
mp
cresc.
frit
mp
cresc.
p
stimolo
cresc. poco a poco
Ped. simile

ff con fuoco
sempre staccato rit.
mf vivace ma non troppo
rit. molto cresc. pesante
ff
Lento
tutta forza

YOUNG PARADERS MARCH

HOMER GRUNN

Play in double time, with regular military swing. The middle section is in Ab, but the signature remains unchanged. Grade 2
Tempo di Marcia M.M. 108

mf
mp
mf
1st time only
Last time only
ff
Fine

SHOWER OF GOLD

LA PLUIE D'OR

C. BOHM

A showy concert polka, not too difficult to play, but full and brilliant in effect. A valuable study in staccato chords and octaves. Grade V.

Moderato con bravura

Tempo di Polka M.M. = 108

ff *p* *f* *pomposo* *mf scherzando* *f* *Last time to Coda* *ff* *mf* *p* *Vivo* *Fine* *marcato* *p* *poco espressivo*

CODA

p *f* *Andante con espressione* *M.M. = 76* *8* *D.S.*

MELODY OF HOPE

FRANCESCO B. DE LEONE

In quiet, meditative style, almost organlike in construction, requiring a true legato. Grade 3½.

dolcis *p* *tenderly* *dim.* *p* *dolcis.* *slowly and* *rit. e dim.* *happily* *Fine* *Agitato* *passionato, ma allarg.* *stentato* *ff* *p* *dolce.* *sonoro ma rit. poco a poco* *rit. molto D.C.*

ACROSS THE LAWN

POLKA

A typical teaching piece, with pleasing passage work for either hand. Grade 2

Vivace M.M. ♩ = 108

T.L. RICKABY, Op. 52, No. 1

Musical score for "Across the Lawn" in 2/4 time. The score is written for piano and includes various dynamics and articulations. It begins with a treble and bass clef, followed by a key signature of one sharp (F#). The tempo is marked "Vivace M.M. ♩ = 108". The score includes markings for *mf*, *poco rit.*, *a tempo*, *rit.*, and *Fine*. There are also markings for "1st time only" and "Last time only". The piece concludes with a *D.C.* (Da Capo) instruction.

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PROCESSIONAL MARCH

A lively *Processional* or *Postlude*, which might, if desired, be used for indoor marching. Grade 3

Maestoso M.M. ♩ = 108

R. M. STULTS

Musical score for "Processional March" in 2/4 time. The score is written for piano and includes various dynamics and articulations. It begins with a treble and bass clef, followed by a key signature of one sharp (F#). The tempo is marked "Maestoso M.M. ♩ = 108". The score includes markings for *Sw. Full.*, *mf*, *ff*, *Gt. Full (Sw. Coup.)*, *Ped 8' & 16'*, and *Gt. to Ped.*. The piece concludes with a *D.C.* (Da Capo) instruction.

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THE ETUDE

Musical score for "The Etude" in 2/4 time. The score is written for piano and includes various dynamics and articulations. It begins with a treble and bass clef, followed by a key signature of one sharp (F#). The tempo is marked "Vivace M.M. ♩ = 108". The score includes markings for *mf*, *poco rit.*, *a tempo*, *rit.*, and *Fine*. There are also markings for "1st time only" and "Last time only". The piece concludes with a *D.C.* (Da Capo) instruction.

MI TERESITA

TERESA CARREÑO

Trans. by
ARTHUR HARTMANN

Originally written for piano solo, this lovely waltz melody is even better adapted for the violin.

Allegretto (Tempo di Valse) M.M. ♩ = 48

VIOLIN

PIANO

Violin and Piano score for "MI TERESITA". The score is in 3/4 time, key of D major. The violin part is marked "con molto grazioso" and "pp". The piano part is marked "pp". The score includes various dynamics such as *pp*, *cresc.*, *dim.*, *rit.*, *a tempo*, *con espressione*, *p*, *mf*, *pp*, *1. A.*, *2. A.*, *1st time only*, *Last time only*, and *Fine*. The score is divided into two systems, with the first system ending at measure 22 and the second system ending at measure 48.

Piano score for "MI TERESITA". The score is in 3/4 time, key of D major. The piano part is marked "mf". The score includes various dynamics such as *mf*, *cresc.*, *cresc. molto*, *frit.*, *con brio*, *a tempo*, *ff*, *allegretto*, *a tempo*, *poco a poco dim.*, *rit.*, *subito*, *p*, *1*, *2*, *D.S.*, and *Fine*. The score is divided into two systems, with the first system ending at measure 22 and the second system ending at measure 48.

THE ROAD TO SALLIE'S HOUSE

A delightful *encore* number in the style of an old English song.

Georgia Wood Pangborn

Andante

ADDISON F. ANDREWS

mf The road to Sal-lie's house went up, But the I think the morn-ings all were Spring. And the

rit.

mf road to mine went down; And Sal-lie's hair was like the sun, while mine was mere-ly or brown; And sand-pile was of gold, The birds all sang like an-y-thing. And naught was sad or old; When

she was old-er far than I. Quite six months and a day; But these things made no dif-fer-ence. When Sal-lie came to Sal-lie's feet came down the road And far-oh-far-a-way, I heard the sil-ver of her shout? Hur-rah! Live come to

rit. *mp* *atempo* play, play. When Sal-lie came to play, play! The years have gone so fast, my dear, I don't know how to play; And

rit. *mp* *atempo* sand is on-ly sand, my dear, Yet if you showed the way If through the years your voice rang out, I'd

cresc. *mf* nev-er more be old; We'll build a-gain our pal-a-ces From sands of purest gold, From sands of pur-est gold.

ff *rit.*

REMINISCENCE

IRENE MARSCHAND RITTER

A modern recital song, tuneful and impressionistic.

Andante

p How sweet-ly could I lay my head With-in the cold grave's si-lent

rit. breast, Where sor-row's tears no more are shed, No more the ills of

dim. life tho-lest. For, ah! my heart, how

dim. *mp* ver-y soon The glit-ter-ing dreams of youth are past, And long be-fore-it

cresc. reach its noon, The sun of life is ov-er-cast And long be-fore-it

cresc. reach its noon, the sun of life is o'er cast.

dim. *mp* *molto rit.* *dim.*

IN THE STARLIGHT

WALTER WALLACE SMITH

Moderato con moto

When day is done and the
As shades of night are

dim. *poco rit.* *Patempo*

con pedale

night comes on, My thoughts, dear turn to you. And as the lit-tle stars ap-pear, They
soft-ly drawn, A-cross the flam-ing skies, My heart o-beys your si-lent call, And

whis-per as if they knew The se-cret we both had pledged to keep In our hearts this whole life
ev-er to you it flies. Re-mind-ing me that the day has flown, And of you my ve-ry

poco rit.

REFRAIN

through. That in the star-light, in the star-light, I will be wait-ing my love.
own.

piu tranquillo

rit. *atempo* *atrisfle faster*

When the love-light, from your eyes Shines out like the stars a-bove. Yield-ing to love's sweet ca-ress,
atempo *atrisfle faster*

rit. *a tempo* *rit. e dim.* *D.C.*

Your lips to mine I will press In the star-light, in the star-light, We'll find our hap-pi-ness.

rit. e dim. *atempo* *rit.* *ten.* *D.C.*

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THE ETUDE

THE ETUDE

The Freemasonry of Music

By Sidney Bushell

WHILE on a holiday trip a few weeks ago my wife and I had the freemasonry of music brought home to us in a striking manner. Personally, I have always been a firm believer in its existence and potentiality.

A day or so before leaving home I remarked that although the people in (our first stopping place) did not know it then, or were even aware of my existence, I was going to sing a solo in a certain church in that town on Sunday evening. This statement was greeted skeptically, so I contented myself by saying we would wait and see. Arriving at the town Saturday towards evening, Sunday morning came with my prophecy no nearer fulfillment.

We went for a walk quite early, and while passing the church in which I had said I would sing, the sound of someone practicing on the organ reached us. With a significant glance I suggested that we should enter. We discovered a young lady at the instrument, and sat for some time listening, when, during a pause, a slight movement betrayed our presence, compelling us, for courtesy's sake, to make ourselves known. It transpired that she was a pupil of a local organist, so it was an easy matter to suggest she should try some accompaniments for me, a student vocalist. This she declined, doubt-

ing her ability, but felt sure that her master, who was due to give her a lesson that afternoon, would be only too pleased to oblige. And so it came about. Although I did not actually sing at the church service, I had a splendid opportunity for practice in the afternoon, gaining both experience and no little encouragement from the organist, who is also a vocal teacher.

All this was done in the kindest and most fraternal manner, followed by an invitation to be shown over his own church, and especially his large new organ before service that evening. The result was that we had a most enjoyable talk, and duly capped and gowned both of us had the pleasure of assisting his choir during the ensuing service. A week or so later, in another and larger town, we received an invitation to a choir social, where my vocal ability was tested. Despite the fact that we were strangers, much kindness was shown us. I was invited to sing a solo in the church and, later, to assist in a large concert given in the theater. We were kindly received everywhere, had a most enjoyable and instructive time, which has given us a lasting fund of pleasant memories, and all through the medium I have chosen for the heading of this article.

Good Manners Before an Audience

By C. H. T.

He ambled upon the stage, correctly attired, but with a "public-be-damned" air, that possibly concealed the trepidation of the artist. He received some welcoming applause. This he did not deign to notice, but swept a coolly appraising eye over the audience, and from it to his accompanist, who sat at the piano, awaiting his nod to start. The singer began his solo with an air of complete aloofness, as if the people in the rows upon rows of seats before him, were so many sheep in the pasture, or cobblestones on the road.

His voice was good, and the song well chosen. Its conclusion was marked with heavy applause. Possibly he did not hear it, for with a glance at his accompanist, he turned on his heel and walked off the platform.

He was not recalled, though I saw him standing near the wings, music in hand, evidently waiting for an encore.

No doubt he caviled at the poor taste of the audience, to have been satisfied with one song from him, when they might have enjoyed another without extra charge!

The truth is, that his poor reception was his own fault—the direct outcome of his boorish manners.

In the street, had he met an acquaintance who bowed, this singer would have responded with a smile and a bow. But because the acquaintance was instead a large number of people whose names he did not know, the case seemed different. And his knowledge of good form did not stretch to meet it.

The French have a proverb: "Politeness is an investment that costs nothing, but pays well." In no sphere is this truer than in the relations between the artist and his audience.

If he comes before them, prepared to respond to their good will by an inclination of the head and a smile, he will find them more than ready to listen to his

song with pleasure and to give him a full meed of appreciation.

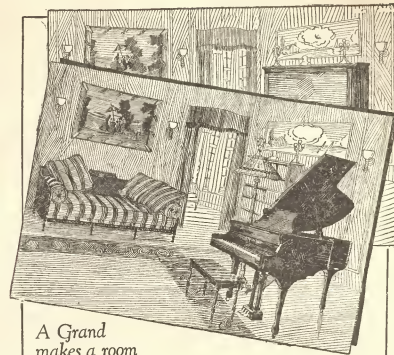
But if he is ungracious, and takes their welcome coldly, he must not be surprised if he meets with coolness in return. This matter of courtesy to an audience should be recognized as being of the utmost importance in teaching the student, either for public or private performance of the art he has elected to serve.

Too often, in pupils' recitals, the young performers behave like small savages, so far as visible appreciation of the encouragement showered upon their efforts is concerned. And this—seemingly—without reproof from their teacher.

The smallest child is not too young to be taught to bask in the courtesy in response to the encouragement of applause. That so many teachers neglect this admonition is possibly the outcome of an endeavor to appear modest. But—far from the grace of modesty—to ignore the evidence of goodwill upon the part of the audience, gives an air of bumptiousness and rudeness that is the very antithesis of modesty.

I remember a charming singer, Miss Mahel Deddoe (who has made a special study of the proper acknowledgment of applause, fitting the bow to the character of the song.) On one occasion, at the conclusion of a quaint, old-fashioned ballad, she swept a deep courtesy of the oldtime variety known to the Colonial dame as "a cheese", her wide skirt billowing about her, as she dipped clear down to the floor, the whole gesture so full of gracious charm that it brought storms of appreciation from the audience.

Do not be afraid to show appreciation of the courtesy of your hearers. In addition to its being the only decent thing to do, it will increase the feeling of rapport between listener and performer and make the artistic task easier and more successful.



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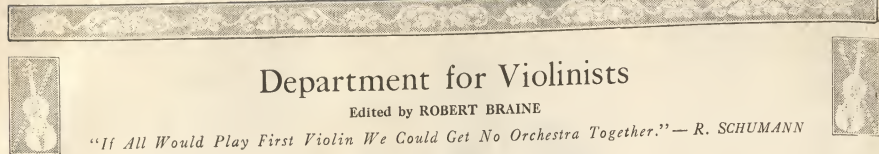
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Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Leopold Auer on Violin Geniuses

(The following extracts from an article which appeared in the "American Magazine" are printed with the kind permission of the publishers.)

HAVING produced a greater number of famous concert violinists than any living teacher of the violin, few men are better fitted to speak of the qualities which make for success than Prof. Leopold Auer, the famous Russian violinist, who is now living in this country. In a recent number of the *American Magazine*, Prof. Auer tells of his gifted pupils, and why and how they became great.

Prof. Auer was the Imperial Court Violinist in Russia under three Czars, and when the Russian revolution swept away the work of a lifetime, he was 73 years of age. Nothing daunted, he resolved to begin all over again, and came to the United States and lived in New York, where he at once began teaching large classes of pupils who flocked to him there from all parts of the world. Notwithstanding his age he even appeared in recitals in New York, Chicago and other cities, playing with the fire of youth and the skill of a master.

The veteran violin teacher was the instructor of Elman, Zimbalist, Kathleen Parlow, Max Rosen, Eddy Brown, Toscha Seidel, Jascha Heifetz and a host of scarcely less famous violin virtuosos.

Discovering Geniuses

Speaking of the ability of a teacher to "discover" genius, he picks "from the hundreds of young hopes, the ones in whom the clear flame of genius will burn steadily on, and to discard those in whom it will flare up for a brief moment and then go out forever," Prof. Auer says:

"I do not discover genius. It discovers me. How do I know it when I see it? Tell me how the skilled violinist plays, when he feels the pulse and listens to the beating of the heart, that is all well or ill. He senses it. Something he knows through training and experience, but more he feels and cannot explain."

"A boy comes to me quite unfinished and unpolished; I listen to him; I give him a difficult test; I listen and I watch. If he meets the test, we go on. But who knows? He may be clever, yet have no heart for work. And a worker without genius is better than a genius who will not work."

"I can tell if the young pupil has ability—that is easy. But who can say that he will be great. The great musician, the great artist of any sort, must have combined in him so many qualities. Art demands so much, both of the body and mind. There are those who have skilled fingers, but who lack the strong brain to carry them on. They go so far, and then they stop. They may play and play and play—forever! But if they lack understanding they will never be great."

"Health is a great asset. They must have it, those who would tread this road, in order that they may stand the strain of unending work which has to be done. For work they must. Halffy, who was Gounod's master, said when Gounod came to thank him:

"There are no good masters; there are only good pupils."

"And those 'good pupils'? As I have said, there are no marks by which you may surely know them on sight. The qualities that make for genius have no physical signs. Outwardly they may be fair or dark, tall or short, fat or thin; they may have been born in any land under the sun. If it has happened that genius, musical genius, has been found more often in Europe than here, it is because there genius never lacks its opportunity. Here the great schools are open to all and the poorest has his chance."

"I said that those boys who are to have the wonder-touch to-morrow might be born under any sky. I will say more than that. They may come from your crowded East Side, as did Rosen; or from a small Russian city, as did Heifetz; or from a little village, as did Elman. The teeming city or the lonely country may give them birth; they may be born in the second class of a train, or in some isolated prairie farmhouse."

"But one thing they must be—they must be poor! And it is best that they come from a large family."

"They should have no own want; they should have known hunger, Zimbalist, Elman, Heifetz, Rosen, Seidel—they all came of poor parents. There is no doubt in my mind as to what, that is bred in the soul by Poverty. It is something mystic. To feel this terrible need is the motive power that drives them. It develops feeling; it makes both force and tenderness."

Continuing, the great teacher calls attention to the fact that here in the United States, where the great men in business, in literature, in art, and in the professions were once poor boys, and that they gathered strength from the poverty that was their necessity. Speaking of Elman, Heifetz and Zimbalist, he declared that they had also developed nobility of character from their early hardships, and that their first acts when they began to amass wealth were to send for their parents and less-gifted brothers and sisters to share their prosperity. Further, Prof. Auer says: "There are exceptions, to be sure. But after all, I must believe that poverty is the master teacher of genius."

From Poverty to Wealth

"To-day Elman is a rich man. His genius has won him wealth as well as fame. But I remember the night I first saw him. He was no more than eleven years old and had come with his father, a poor teacher in a Russian village near Kiev, to find me at Elizavetgrad, a town in South Russia, where I was on tour. They arrived shortly before I was to begin my recital. I could not hear the boy then, but sent him to the concert. I heard him. He was no more than eleven years old. I told Elman to play for me while I packed for the journey. I was bending over my packing; but when he began, I stopped and turned my head in astonishment."

"Is it possible?" I exclaimed to myself. And when he had finished I sat down. And wrote a letter to the director of the Conservatoire at Petrograd.

"That letter procured for Elman a scholarship. But he was poor, his family in great need, and they could not support him away from home. I was fortunate enough, however, to find some people who would see that the boy could live while he studied, even though his life was far from being one of comfort."

"At that time, although Jewish pupils of the Conservatoire were allowed to live in the metropolis, their parents were confined to their own district. But it was necessary that Elman's father be with him—he was only eleven years old!—so I asked the then Minister of the Interior, the famous Von Tsew, who was afterward killed by the revolutionists, for permission for Elman's father to live in Petrograd. I had great difficulty in obtaining this permission, but finally the necessary permission was secured."

Zimbalist's Beginning

"One day was Zimbalist. About eight o'clock, one chill autumn morning, my servant ushered in Zimbalist and his mother. They both appeared nearly frozen with the cold. When I inquired the reason for their early call, the boy began to cry. He told me that he and his mother had been forced to pass the night in the street because, while he, as a student, had permission to live in the metropolis, his mother had not permission."

"Coming with him to seek lodgings for the night—she was only a child—she had been humiliated by the police, who prevented her from even securing shelter for the night, wrote a letter to the Prefect of Police, explaining that it was necessary that the mother be with her son for a time, and through courtesy to me she was allowed to stay in Petrograd one week, and then found a lodging for her boy, and then went away. You see, it was not only the young genius, but the father and the mother of genius who had hardships to bear."

"Yet this boy, who suffered such incredible hardships, was one of the few to win the final diploma in the 'Full Course' at the Conservatoire. Those who won such a diploma were called 'Free Artists,' and could live anywhere in the Russian Empire, notwithstanding their Jewish birth; but not so his parents and relatives. Heifetz was another brilliant student, and would have won such a diploma had it not been for the revolution."

In his article Prof. Auer makes a plea for the prodigy. He says: "Heifetz has brought up the old, old discussion about prodigies. He is only seventeen years old, yet he has been spoken most highly of. It is a subject in which I have always been keenly interested. I believe that genius makes itself known early, and that prodigies are known too often shown by the public."

He and the critics against prodigies. Mozart, Beethoven, Liszt, Rubinstein, d'Albert, Hofmann, Scriabin, Wieniawski, Sarasate—all of these were consensually as prodigies. Not that every prodigy becomes a master. Sometimes the brain falters under the strain of the work, the exhausting work that is necessary; for it is only very rarely that the very great brain, not lacked by splendid physical force, endures to achieve the triumph of success. Mind, body and soul must not only be fitted for the task, they must also be fit for it."

"No, I do not at all mean that every brilliant youngster may be expected to fulfill his promise; but I do believe that with arduous training, and a judicious admonition deservingly to be treated with the keenest interest."

The famous teacher goes on to tell how the lack of such an equality will often lead to failure, as evidenced by the experience of his favorite pupil of all. Speaking of this pupil he says: "one I shall always remember: one who in genius was as great as the greatest of those whose names I love to repeat."

"He was with me at the same time as were Seidel and Heifetz. He had, as has great genius; and at the same time he was my favorite among all my pupils. But he lacked a body strong enough to do his work. When I came to the test his nerves mastered him, when he should have been master of them. This was especially true when he played the 'Lullaby' of Mendelssohn. It was in the margin. His fellow pupils are making great names for themselves; while he—I do not even know where he is."

Speaking of the large number of pupils who apply to him, Prof. Auer states that he tries to hear them all, for, possibly "the next will be that one whom the world is waiting to hear."

Of Heifetz, he says: "It is hard to tell many that they have no talent, but it is better to tell them the truth, and save them from bitter disappointment later—perhaps ruined lives."

Seen in Violin Playing

Of the teacher that genius for violin playing appears so much more frequently in the male sex, Prof. Auer says: "Perhaps girls lack physical force. Perhaps, I cannot say, but undoubtedly they are denied the creative gift in art. But who knows? There are striking exceptions. There is, for instance, Kathleen Parlow, who is known to you here; and recently there have come to me two American girls—I cannot name them; they are not yet formed—of whom I have hope that they will become great."

Perhaps in this new life that women are opening up for themselves, genius will flower for them as abundantly as for their brothers."

Of Kathleen Parlow he states that he was not sure of her genius until he had given her ten lessons, and then informed her mother that she had in her the mark of a great artist. And when, years later, he "sent her to the stage," telling

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her that the "stage would be her best master." And so the event proved. Concluding his article, Prof. Auer makes an earnest plea for schools in the United States where children of genius can secure a musical education free.

Of such schools he says: "I believe greatly and hope greatly for the future of music in America. But at present you waste genius—at least, genius in the realm of art. In Russia or in

France there are great national schools, free to all. Such schools are a clearing house for genius; the boy who has greatness in him has his chance there. In this country the necessity of going abroad for instruction must hold back many of whom we never hear. Such a school would keep alive and renew flagging inspiration. And it is well to remember that in art there is no halting place. One must advance or retreat."

Violin Pupils' Recitals

In addition to the value of pupils' recitals to the teacher as business "getters," is the effect on the pupil's progress. The average music pupil never learns a piece really thoroughly, unless he prepares it to play at a recital or other public event. Preparing a composition for private practice and to recite to his teacher, and preparing it to play for an audience, are two very different things. In the former case he feels that a few mistakes more or less will not make much difference, but where the public is concerned, pride and rivalry enter into the case. He wants to play as well or better than his fellow students who appear on the program, and his natural pride to make as good a showing as possible before his friends in the audience is powerfully aroused. Every teacher knows how even the dullest pupil perks up, if he is to appear in public. He practices as never before, and instead of going through his composition in a listless, half-hearted manner, always breaking down in the same difficult parts, he really applies himself, repeatedly going over the most difficult passages until he masters them."

It is difficult to get pupils to memorize violin compositions, unless they are to play them in public. If the piece is to be played privately for the teacher only, the pupil feels that it does not much matter if he forgets and breaks down a few times, but no one wants to forget and break down in front of an audience.

The recital season is now on, and thousands of pupils are preparing to appear in public. The violin teacher is wise if he presents to the public only such pupils as are thoroughly prepared. Many teachers make a mistake in allowing pupils to play in public too soon. Especially

is this the case in regard to solo performances. To give pleasure at all to the audience, a violin solo must be played in good time, and with good tone, and the technic must be thoroughly worked out. It is not necessary that the piece should be difficult. A simple melody well played with piano accompaniment, is effective and pleasing, but it must be well done.

A violin teacher for business reasons is naturally anxious to have as many of his pupils represented on the program as possible. This can be best done by picking out from the class for solo work, only those few who are really competent, and grouping the rest together as a pupils' orchestra, or in trios, quartets, etc. Very nervous pupils should not be allowed to appear in solo work until some of their timidity has worn off by appearing in the pupils' orchestra or in ensemble work, in trio, duo, quartet, etc. It is a strange thing in human nature that two nervous pupils who would infallibly break down if they appeared in solo, are perfectly self-possessed when they play in a duo.

Pupils should be encouraged to play works which they have studied for some weeks or months, and not pieces learned on the spur of the moment. Every teacher knows how hard it is to make pupils and parents understand the wisdom of this. Parents buy suits for their sons, and dresses for their daughters on Monday to be worn on Tuesday, so they cannot see why they should not ask the teacher to give a scholar a piece on Monday to be played the following Friday. A solo work for the violin, of any difficulty at all should be studied a long time, the longer the better, until the pupil is absolutely sure of it.

He Would "Play the Violin"

At the present day this story would have but little point, as the majority of professional violinists as well as other musicians are persons of broad culture, and often exceedingly versatile in their activities, but in former times it was only too common for them to be confined to an abnormally narrow and one-sided outlook on life, and to take no interest in anything outside of their own peculiar specialty. An amusing example of this

was Giuseppe Puppo, a native of Lucrezia (1749-1827), an Italian violinist, at one time a fashionable teacher in Paris and London. Living in Paris in the bloody times of the French Revolution, although perfectly inoffensive, he was denounced as a suspect and brought before the revolutionary tribunal for trial. The fol-

lowing dialogue took place between him and the president of the tribunal:

What is your name?
Puppo.
What do you do?
I play the violin.
What were your activities during the reign of the tyrant?

I played the violin.
And nowadays?
I play the violin.

And if the Republic has need of you, will you do so?
I will play the violin.
The members of the tribunal, who had been anything but gay all the day, could not keep from laughing at the seriousness and self-possession of his replies, and the brave Puppo was acquitted.

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Junior Etude

(Continued from page 598.)

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and nearest original stories or essays and answers to musical puzzles.

Subject for story or essay this month, "An Experience with Community Music." It must contain not more than 150 words. Write on one side of the paper only.

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age, and address of sender, and must be sent to THE JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of September.

The names of the prize winners and their contributions will be published in the November issue.

HOW MUSIC BEGAN

(Prize Winner.)

Music began when the first plant was placed on this earth of ours. The wind blowing through the plants caused sounds. Then the plants developed into lower animals and those into higher animals. These animals could make different sounds until some of them, the birds, would sing beautiful songs. But Mother Nature did not expect the birds to furnish all the music. Water as it rippled over the pebbles made its weird sound.

Man was created and he tried to mimic the different calls of birds, but he found that he could not. He tried to make a sound like the birds, but he found that he could not. He tried to make a sound like the birds, but he found that he could not. He tried to make a sound like the birds, but he found that he could not.

HELEN WHEE (Age 14),
Eaton, Ohio.

HOW DID MUSIC BEGIN?

(Prize Winner.)

So far as our records go, all people who lived long before the birth of Christ showed a love for music. Even the savages made an attempt to sing or make some kind of musical sound. Music seems to be a part of man's nature by which he expresses thoughts he would be unable to express through words.

The Chinese claim that music commenced in their country three thousand years before the birth of Christ. The Chinese had one which we know as the Pentatonic or Five-Toned Scale. The Hindus had, it is said, thirty-six scales, but in their writings they speak of over six hundred.

It was by the Greeks who lived before Christ that the foundations of our music were laid.

VELMA JONES (Age 12),
Bristol, Okla.

HOW DID MUSIC BEGIN?

(Prize Winner.)

People have always asked: "Who invented music?" But this is difficult to answer, for we must look to Nature for its origin.

Music is made up of sound, and the beginning of music has always been around us in the whispering leaves, the song of birds, the roar of oceans and the deep thunder.

Man has ever tried to imitate Nature, and in this way music had its beginning. Whoever blew the first reed gave us the principle on which great organs are built and whoever first brought sound from a beast's horn may be called the father of the cornet or horn.

The Bible tells us that Jubal was the father of all such as handle the harp and the organ. Whoever it was who first thought of using and imitating the sounds of Nature for the purpose of harmony, deserves to be called the "Father of Music."

MARY HARRINGTON (Age 13),
Tetonia, Ohio.

Honorable Mention For Compositions

ALICE DAWES, Rowena Henslee, Elizabeth Miller, Maurella Duncan, Frances Holden, Mary Brady, Pearl Russel, Athleen Benton, Katherine T. Wise, Henry Wolff, Jr., Francis Barke, Angela Barke, Roma Frances Gillemah, Lola Whitt, and Alice Slocum.

Puzzle Corner

BEGINNING with any letter in the square move either up or down, horizontal or diagonal in any direction to the next letter, and spell the name of a composer. There are a great many names hidden in the square. How many can you find?

H T S O P I B L G
R C H M Y N E U C
U A U A N D N 6 K
S M B R T H E P S
S N E S O L A Y
E D L S Z I V I D
N A M O A S K R
O S Z I R T W N G
C T N L E B T A A

ROBERT FISHER (Age 14).

July Puzzle Prize

LEONA J. HOUTE, Syracuse, N. Y.; Frances E. Smith, Washington, D. C.; Edna Solomon, Cairo, Ill. (Marguerite Stalker might have won a prize had she given her age).

HONORABLE MENTION

Gertrude Rich, Amy Wakefield, Jean M. Hessel, Elizabeth McCullough, Mildred Harnden and Helen Purdum.

Little Joe prep
Has lost her sleep,
And does not know the reason.
She's trying to sing,
And play everything—
That's really too much for one season.

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A Simple Way of Teaching Lines and Spaces

By Mrs. H. E. Heaton

ONE of the problems before the music teacher in dealing with the younger pupils, is how to fix in the plastic mind the time, notes, signatures, and more than all, to cultivate the ear. The following plan proves very interesting to the children. Of course a great deal must be left to the teacher's winning manner and ability to bring out this "family story."

To the boy of eight years (or less) begin by drawing the staff, and having him draw it, calling it a "rain fence." He is told that after a while he will name each rail and space. In this way he gets the idea of the lines and spaces firmly fixed in his mind. Then he is told, "There's a nice old man, whom we'll call Captain, who lives in the middle of the block." Show the pupil Middle C, sounding the tone. Always sound each note shown him. Fix the pupil's idea of the position of C by saying, "C is always just by two little black houses." His attention is at once attracted and he shows his teacher all the "Cs" on the piano.

"The Captain has a little boy called Dick, whom he keeps always right by him." The child then discovers all the "Ds" on the piano and on the printed page.

"Dick always leans against the fence," "The Captain also has a boy Edward, and his name is Gray."

Enlarge on Captain Gray and his boys, and follow with the sentence, "Captain Ed and Gray's boys don't fight" for the lines. Then have him print these words under the staff he has made, show on the piano where they belong, and sound them.

For the spaces the pupil is told that the Captain gave his boy Frank some money, and Frank-Ed-Candy-Eggs. These very homely facts seem to fix the notes firmly in his mind, and he soon readily names from the notes the different words in the sentence, bringing to me each lesson the made staff with notes. In a short time the words are dropped, leaving only the letters which have become a fixture. Girls are told that the Captain gave each of his girls money and that "Fannie-Ed-Gray-Benjamin Dick-Furniture" for the lines, while "Fannie-Ed-Candy-Eggs" for the spaces. Going on with the affairs of the Captain and his friends we (showing Dick's position next to Captain.) "The note on top of the fence is old Uncle George, he lives at the top of the hill." "The Captain has two old brothers, Benjamin and Abraham, down below the Captain, and they live on the next square." The teacher can enlarge on this thought as he pleases.

A concert was in progress behind the lines in France, and the chairman, a padre, announced that the special turn of the evening—a skit on the bagpipes by a pipe of a Scottish regiment—would now take place. Half way through the turn a voice was heard to say:

"Shut up, you blither!" Thereupon the pipe stopped.

The padre called for silence.

"I want to know who called the pipe a blither?" he asked.

No answer.

He repeated his request. Still no answer. Then a broad, gruff voice said:

"I dinna ken who called the pipe a blither, but what I should like to ken is, who called the blither a pipe?"—Music Student.

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The study of music is many-sided, and in analyzing its phases we have found it necessary to issue various well-grounded forms of presentation.

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One Way to Memorize

By M. E. Snider

ELLEN was one of my most promising pupils. Her sight reading was good, her technique was fine and she played with much feeling and intelligence, for she loved music. Therefore her advancement was marked, excepting—alas!—in one respect. That was memorizing. When it came to memory work Ellen was a veritable little stupid, and all my pride in my brilliant pupil began to wilt.

"Ellen," I would say, "you must memorize. It is ridiculous for a pupil as far advanced as you are not to be able to play a single composition without the notes."

To which emphatic speech, Ellen would miserably and doggedly reply, "I can't learn to play without the notes, Miss Snider, I simply can't get them into my head. I have tried and tried. I play over a line dozens of times, and when I don't look at the score I can't remember even the first note."

I had never requested Ellen to memorize a selection until she had first learned to play it correctly with the notes. Now I took a concert piece, which I knew Ellen was quite capable of learning to play, but one which she had never before seen. I put it on the piano rack.

"Ellen," I said, "please study the first two bars of this selection. Give it very intently—so intently that when you close your eyes you can plainly see the signature, the time, the notes in their correct places upon the staff, and marks of expression, etc." Ellen obeyed.

In an incredibly short time she said, "Oh, that's easy!" and closing her eyes, "I can see every note."

"Well, then, without looking at the music play what you see in your mind's eye," I told her.

Without any faltering she unhesitatingly played the first two bars.

Now study the next two bars in the same way," I said.

Again the result was favorable, and without a single incorrect note Ellen played the four measures.

So in this manner of "sight memorizing" we continued, and at the end of the lesson period Ellen had easily memorized the first page, very much to her surprise and delight, to say nothing of how pleased her teacher felt. Since then I have had no trouble with Ellen along this line, she memorizes easily, and anything once memorized always sticks.

Music and Character

By Mano Breuvort

The singer was out of tune—there was no doubt of that. She was obviously nervous, and the more nervous she became, the worse she sharpened, till the piano accompaniment clashed with every note she sang.

Two people halfway down the hall sat and exchanged comments, smiling with ill-concealed amusement.

"I love to hear her sing," said one, so audibly that all in the near neighborhood could hear. "She always shrugs when she's nervous, and the more she gets, the higher she goes. It's rich! I wouldn't miss it for worlds!"

"They say she doesn't dream she does it," the other remarked in the same ill-natured gleam. "If people don't like her singing she puts it down to their ignorance of music." The speaker trilled with manifest enjoyment.

A stout, good-natured looking woman leaned toward the two critics, with an air of real concern. "Has she no friends?" she asked.

In her question there was no touch of the small character that the other woman had shown; only honest distress and sympathy for the singer.

After the concert, the stout, florid woman walked toward the rooms that gave to the stage. She had a certain cool, deliberate purpose in her mien that

was plain to those who had heard the conversation between the three women.

The writer does not know the outcome. But of this thing may be sure, that whatever the stout, kindly-looking woman said, was said in such obvious goodness of heart, that the singer would receive enlightenment without the sting of reproach that so often the direct accompaniment of unpleasant truths.

The attitude of the other two women was one unfortunately very common in musical circles. That of criticism without sympathy. Now if music—the language of the angels—will not serve to make better men and women of us, it has certainly failed of its divine mission.

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THE instrument called the oboe is now largely in evidence in symphony orchestras; but the great majority of people would not recognize one if they met it unexpectedly on the street. Yet there was a time when, in England, it was one of the commonest street sights, for to play the oboe, hautboy or widgeon (all being names for the same thing) was considered a fitting accomplishment for a policeman or night-watchman. After a short solo song out something like the following: "Past three o'clock, and a cold and frosty morning." "Past four o'clock, Good morning, masters all!" Fancy a policeman playing a solo at mid-night on the clarinet or saxophone, and chanting the hour!

The Cornet

The cornet, as we know it, is less than a century old, and largely the invention of a Frenchman named Sax, yet we read of the "cornet" being used in England in the time of Charles II (about 1660) to strengthen the soprano parts of church music during the temporary scarcity of choir boys. Further than that, we read in the Bible of the "cornet" being used among other instruments at certain idolatrous ceremonies (Daniel 11, 15), several thousand years ago. What was this primitive instrument? It was a flaring tube, usually made of wood and covered with leather, having a cupped mouthpiece like the cornet of our day, but pierced with holes, like a flute. In Germany, it was known by the name of Zinke, and was made in various sizes, just as are the brass band instruments of our day. In its largest, it had less form, it was curiously curved, and known as the "Serpent." It must, in this form, have been more used in England than on the Continent, for Handel, while hearing it in England, inquired what that might be, and being told, remarked: "I think it no de Serpent dat tempted Eve!" Evidently, he did not consider its tone very seductive.

In Shakespeare's tragedy of *Hamlet*, Act III, Scene 3, the Danish prince calls for music, exclaiming: "Come, some music! Come, the recorders!" and after a short scene with Rosencrantz and Guildenstern, the players enter with old English beaked flutes. Hamlet takes one, and offering it to Guildenstern, says: "Can you play upon this pipe?" It is curious, in most stage productions, to see the flute blown through a mouthpiece on the end, like an organ pipe or a penny whistle. The flute blown through a hole in the side was a later invention, probably German, and was introduced into French orchestras by Lully, coming into general use in England about the time of Handel. The recorder, or beaked flute, was made in several sizes, treble, alto, tenor and bass. The larger sizes are now extremely rare, only a few being found in museums.

This was a small portable organ whose pipes were "reed pipes" like those of the oboe, cor Anglais or trumpet stop on a church organ. Sometimes it was made in very small sizes, and in the shape of a large book: the pipes were unswerved from the instrument, so that it was to be closed up. This was known as the Bible Regal. In the time of Shakespeare and earlier, the "regal-tuner" was as familiar a personage as the piano-tuner is now. There was even one attached to the Chapel Royal of St. James', with a salary of £50 a year, which, considering the low prices of commodities at that day, represented quite a respectable living.

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